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INDEX.

PAGE

A Happy Evening. Translated from the German of Richard Wagner ... 155, 170
A Letter from Sondershausen ... 156, 186
A National Musical Library ... 169
A Wagner Lexicon ... 40
"Alceste" in Dresden, Gluck's ... 41
Anton Rubinstein. A Retrospect, by F. Niecks ... 121
Appointments ... 67, 84
"Armida," in Leipzig, Gluck's ... 58

Bach's "Magnificat" ... 170
Bayreuth, The Wagner Performances at ... 93
Beethoven depicted by his Contemporaries ... 25
Benevolence among Musicians ... 188
Berlin, A Concert at the Royal Academy of Music in ... 88
Brahms's Symphony ... 2

Cambridge, Music at ... 51
Chopin: his Life and Works. By Dr Julius Schmidt ... 52, 73, 89, 105, 120, 135
"Cinq Mars," Gounod's Opera ... 184
Concerts, &c.
Alexandra Palace, 96, 111, 135. Bach Choir, 82, 96. Bache W., 85, 104. Berlin Royal Academy of Music, 88. Crystal Palace, 13, 42, 64, 81, 96, 111, 127, 193. Franke, Hermann, 181. Hackney Choral Association, 84. Hallé Ch., 97, 113. Handel Festival, 127. Henschel, G., 112. Ketten, H., 113. Leslie's Choir, 66. Monday and Saturday Popular, 24, 39, 48, 66, 196. Musical Union, 82, 97, 113, 130. New Philharmonic, 83, 96, 111. Philharmonic, 48, 65, 82, 96, 111, 180. Royal Academy of Music, 15, 66, 145. Royal Academy of Music at Berlin, 88. Royal Normal College and Academy of Music for the Blind, 65, 146. Rubinstein, A., 97. Westminster Abbey, 30.
Correspondence ... 19, 45, 108, 150, 173, 193
" Foreign (*see Foreign Correspondence*).
Criticism, On, chiefly Musical. By F. Niecks ... 165

"Der Häusliche Krieg," in Leipzig, Schubert's Opera ... 8
Dresden, Gluck's "Alceste" in ... 41

Edinburgh Musical Festival ... 43

PAGE

Festival, Edinburgh Musical ... 43
" Gloucester Musical ... 151
" The Leeds ... 153
" The Wagner ... 98, 170
Foreign Correspondence
Music in North Germany, 10, 26, 43, 60, 76, 91, 107, 124, 138, 172, 188. Music in Norway, 12. Music in Paris, 190. Music in Vienna, 11, 25, 44, 81, 92, 108, 124, 143, 158, 173, 189.
Francesca da Rimini, Goetz's ... 183

German Masters, The Hungarian Element in the Works of ... 82, 97
Glasgow, Music in ... 186
Gloucester Musical Festival ... 151
Gluck's "Alceste" in Dresden ... 41
Gluck's "Armida" in Leipzig ... 58
Goetz's "Francesca da Rimini" ... 183
Gounod's Opera, "Cinq Mars" ... 184
Gradus ad Parnassum, A New ... 8, 26, 46, 62, 80, 92

Happy Evening, translated from the German of Richard Wagner by E. M. Smith ... 155, 170
Häusliche Krieg, Der," Schubert's Opera, in Leipzig ... 8
Herr Pauer's Lectures ... 24
Hungarian Element in the Works of German Masters, The ... 82, 97

Leeds, The Festival ... 153
Leipzig, Gluck's "Armida" in ... 58
" Schubert's Opera, "Der Häusliche Krieg," in ... 8
Letter from Sondershausen, A ... 156, 186
Life and Works of Chopin, by Dr Julius Schmidt ... 52, 73, 89, 105, 120, 135

Mlle. Tietjens ... 172
"Magnificat," Bach's ... 170
Musenthal, Rubinstein and ... 50
Munich, Rubinstein and Musenthal ... 50
Music at Cambridge ... 51
" in Glasgow ... 186
" in Norway ... 12
" in North Germany } (*See Foreign Correspondence.*)
" in Vienna }

Digitized by Google

PAGE

Music in Paris 190
received for Review 29, 81 163
Musical Degrees, University 123
,, Festival, Edinburgh 43
,, Festival, Gloucester 151
,, Library, A National 169
,, Notes 15, 31, 49, 66, 83, 98, 113, 129, 147, 163, 178, 196

National Musical Library, A 169
New Grados ad Parnassum, A 8, 26, 46, 62, 80, 92
Niecks, F., Anton Rubinstein. A Retrospect by 161
,, Franz Schubert. A Study by (*see Schubert*).
,, On Criticism, chiefly Musical 165

On Criticism, chiefly Musical. By F. Niecks 165

Paris, Music in 190
Pauer's Lectures, Herr 24
—— New Gradus ad Parnassum 8, 26, 46, 62, 80, 92

Review, Music received for 29, 81 163
REVIEWS
Abel, L. 126. André, J. 29. Asper, R. 144. Bach, J. S. 162. Baermann, C. 29, 190. Banister, H. C. 176. Barrett, W. A. 80. Beaumont, A. S., 161. Beethoven 110, 126. Best, W. T. 13. Boccherini, L., 181, 193. Clark, S. 28, 80, 110, 127, 176. Concone, J. 80. Cook, M. W. 109. Corelli, A., 13. Deane, J. H. 145. Diehl, L. 13. Dorn, E., 28. Dunkerck, E. K., 145. Ellis, W. F. N., 163. Fahrbach, J., 174. Frewer, F., 161. Goebbels, T. 162. Haddock, G. 193. Hainworth, K. 193. Hamerik, A., 174. Handel, G. F. 127, 176. Heise, H., 145, 162. Heller, S., 125. Hermann, F., 110. Hirl, F. W., 95. Hoffmann, H., 145. Holstein, F. von, 174. Horsley, C. E., 48. Hoyte, W. S., 144. Iliffe, F., 29. King, O. A., 94. Lachner, F., 127. Lachner, I., 126, 174. Lange, G. 109. Lassen, E., 127. Lee, M., 144, 193. Lewy, C., 162. Lindner, A., 174. Liszt, F., 109. Little, H. W., 95. Loeschhorn, A., 161, 176. Löw, J., 94. Luard-Selby, B. 127, 145. Lütgen, B. 80. Mackarren, G. A. 145. Macfarren, G. A. 63, 95, 162. Marsden, G. 94. Mendelssohn, 125, 126. Miller, C. E., 145. Molloy, J. L., 193. Moszkowski, M. 93. Mozart, 12, 27, 126, 193. Nicolai, O., 161. Pauer, E., 12, 13, 28, 45, 46, 80, 80, 92, 93, 126, 181, 176. Peters' Edition, 12, 27. Phipson, Dr. T. L., 143. Provost, O. 143. Proctor, A. A., 143. Puchler, G. M. 175. Purday, C. H. 176. Raff, J. 175. Rheinberger, J. 62. Richards, B. 163. Rimbault, E. F., 192. Ritter, E. W. 144, 181. Ritter, F. E., 159. Roberts, J. V., 47. Rockel, J. L., 126, 162. Rohde, E., 110. Rommel, E. 160, 176. Rubinstein, A. 78, 110. Rüfer, Ph., 109. Rummel, J., 28. Salaman, C. 145. Samson, L., 160. Scarlatti, D. 93. Scharwenka, P., 175. Scharwenka, X., 175, 191. Schmidt, A., 192. Schubert, Fr. 29. Schumann, R. 159, 161. Sewell, A., 47. Sieverdis, A., 28. Södermann, A. 161. Spark, W., 47, 94, 144, 192. Sullivan, A. 161. Svendsen, Sv. 145. Tours, B. 176. Wallace, Lady, 192. Weatherly, F. E. 163. Wesley, S. S. 94, 192. Woolf, J., 145. Wilhelm, F., 110.

Royal Academy of Music at Berlin, A Concert at 92
Rubinstein and Mosenthal 59
Rubinstein, Anton. A Retrospect, by F. Niecks 161
—— Nero 78

Schubert, Franz. A Study by F. Niecks
Introduction 3
The Pianoforte Works 5, 17, 33
The Works for the Pianoforte and other Instruments 52
The Chamber Music for Orchestral Instruments 69, 85
The Orchestral Works 86, 100, 115
The Operas, Masses, Cantatas, and other Concerted Vocal Compositions, with and without Accompaniment 116, 131
Schubert's Songs 132
Conclusion 149
Schubert's Opera, "Der Häusliche Krieg," in Leipzig 8
Schucht, Dr. Julius. Chopin, his Life and Works 57, 73, 89, 105, 120, 135
Smyth, E. M. A Happy Evening, translated from the German of Richard Wagner, by 155, 170
Sondershausen, A Letter from 158, 188
Study, A. Franz Schubert. By F. Niecks (*see Schubert*)

The Wagner Festival 90, 99
,, Year 1876 1
Tietjens, Mlle. 172

University Musical Degrees 123

Wagner, A Happy Evening, translated by E. M. Smyth 155, 170
,, The Festival 98, 99
,, A Lexicon 40
,, Performances at Bayreuth, The 83
Women as Composers 108

Year 1876, The 1

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The Monthly Musical Record.

JANUARY 1, 1877.

THE YEAR 1876

THE last year which has already come to be spoken of as "the Bayreuth" year, and, like the Olympiads of old, as the "first Bayreuthland" will doubtless long be regarded as a memorable one in the annals of musical history, on account of the unprecedented events which took place during August at Baireuth, where, as our grandchildren will probably read with wonder and amazement, a devoted band of artists, from pure love of their art and reverence for Wagner—the man of our day—for three months gave themselves up to the preparation and performance of his master work *Der Ring des Nibelungen* in a theatre specially built for the purpose and that contributed that full quota towards enabling him to realize his long-cherished scheme, unparalleled in its boldness and extent.

On turning from an event which has attained a world wide fame to home matters, we are at once struck with the growing interest in Wagner and his works which has manifested itself on all sides. As the result of the remarkable success which attended the many presentations of *Lohengrin* at both our Italian Opera houses in the previous year, this was first evinced by their being followed up early in the season by the production of *Tannhäuser* at the Royal Italian Opera, Covent Garden, as well as by frequent repetitions of *Lohengrin* at both theatres. Later in the year, as the result of curiosity being further stimulated by all that was said and written about the Bayreuth performances, not only was an English version of *Der Fliegende Holländer* brought forward by the Carl Rosa Opera Company at the Lyceum Theatre, but also almost every work of Wagner's suitable for concert use—and, we might add, some others—was over and over again performed in the presence of unprecedentedly numerous and attentive audiences at the Promenade Concerts conducted by Sig. Arditi at Covent Garden Theatre; and the greater part of the programme of a Saturday afternoon concert at the Crystal Palace was devoted to a selection of his works.

Apart from the production of *Tannhäuser* at Covent Garden, and the *Flying Dutchman* at the Lyceum, the operatic events of the year may be speedily dismissed. Verdi's *Aida*—which except so far as it served to satisfy curiosity, failed to take its stand by the side of *Tannhäuser*, which it shortly followed—was the only other novelty which Mr. Gye attempted. Relying upon the groundless hope that he would soon be able to remove to new premises upon the Thames Embankment, Mr. Mapleson did not even hint at the possibility of a novelty. By including in his scheme such works as Beethoven's *Fidelio*, Cherubini's *Les Deux Journées* and the *Flying Dutchman*, Mr. Carl Rosa proved his determination to do the best with the resources at his command to foster a taste for opera of the highest class; but so great was the run upon these, especially the last-named, that he was necessarily obliged to dispense with several works which had been looked for, and to postpone one—Mr. F. H. Cowen's *Pauline*, written expressly for his company—to nearly the close of the season.

The Sacred Harmonic Society—which has now attained its forty-fifth season, and in its time has done much to advance the claims especially of Handel, Haydn, Mozart and Mendelssohn, but to the exclusion of Bach and Schubert and other later masters worthy of more than an occasional hearing—seems to have contented itself with doing what it could to maintain the fame of these. So conservative a policy has been defended on the ground that owing to the apathy of the public in regard to music of the oratorio class, only such well-known works as the *Messiah*, *Elijah*, *Creation*, &c., when given on an extended scale, are found to be remunerative, and that others involve a loss which the society is but ill able to meet.

The same has been found to be the case at the Royal Albert Hall, where, under the direction of Mr. Barnby and Mr. Carter, a similar course has been in the main pursued.

Such facts, together with Mr. Henry Leslie's experiment of instituting concerts under the title of "Gems from the Oratorios," seems to point to a revolution in English taste in regard to the estimation in which the oratorio school is held.

Nevertheless, we are loth to admit this when we recall the interest excited among musicians, and the overflowing crowds attracted on the two occasions of Bach's Mass in B minor being performed last spring under the direction of Mr. Otto Goldschmidt at St. James's Hall. The performance of this grand work in its entirety for the first time in England was one of the most important undertakings of the year. The success attending it was so great as to lead to the belief that when a sacred musical work of genuine importance is brought forward as a novelty and with a good prospect of an adequate performance it will not want an audience.

The Philharmonic Society, the oldest of our orchestral institutions, cannot be said to have done much in its sixty-fourth season, when the usual eight concerts were supplemented by two morning performances to advance musical art by the production of new works. But two works—viz. Heinrich Hofmann's Symphony in E flat ("Frithjof"), dedicated to the Philharmonic Society, and Raff's Symphony in C, No. 2—figured in the prospectus as absolute novelties. Neither was brought to a performance; but in their place Rubinstein's "Dramatic" Symphony in A minor, No. 4, as well as the same composer's pianoforte concerto in E flat, No. 5, were heard for the first time in England. As *quasi* novelties of importance, or heard for the first time at these concerts, may be mentioned the late Sir W. Sterndale Bennett's overture to *The Merry Wives of Windsor*, Wagner's overture to *Die Meistersinger*, the scherzo from Rheinberger's symphony "Wallenstein's Camp," Max Bruch's violin concerto and Hiller's "German Requiem," which had only been heard in England on one previous occasion—viz. when it was given by the Society in 1873.

The new Philharmonic concerts given under the joint direction of Mr. Wylde and Herr Ganz, were last year relegated to the afternoons, thus making it possible to secure the pick of the opera bands. Among the most important of the works heard for the first time at these concerts were a symphony by Germeim, in C minor (Op. 32), overtures by Radecke ("Am Strande") Sir Julius Benedict, and G. A. Osborne; Rubinstein's concerto in A minor (No. 4) and ballet music from *Feramors*, and, for the second time, Raff's "Leonore" symphony and pianoforte concerto in C minor. Admirable as was the constitution of the band, its inadequacy for the due presentation of new works of importance, owing to the small time at disposal for rehearsing, could not but be apparent. In consequence of the infrequency it cannot be said that these concerts are calculated to exert any very decided influence upon musical art progress.

If it is the Crystal Palace whence a greater amount of high class music is to be heard in the course of the year than in the whole of the metropolis that we must look

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for a directing influence. The policy pursued here may perhaps fairly be described as in the main conservative—as instanced by the high regard very properly shown to the classical school—tempered, as necessity dictates, by a tendency towards liberalism, as seen in the number of modern works which have been brought to trial. Taking into consideration the fact that by the bulk of the subscribers to these concerts the symphonies are undoubtedly regarded as their most salient feature, it is surprising and not a little disappointing, on looking through the long list of novelties brought forward, to know to state that not a single new symphony was included in the year's operations, unless Liszt's symphonic poem "Mazeppa," may be accounted as such. Whatever opinion may be entertained as to the merits of this remarkable work, its admission into a Saturday programme seemed to mark an epoch in the course of these concerts, seeing that it was the first occasion of one of Liszt's thirteen symphonic poems being brought to a hearing here. The ice having at last been broken in this direction it can hardly fail to lead to further explorations being made among Liszt's orchestral works. Among the most important of the novelties presented we recall with pleasure pianoforte concertos by Rubinstein (No. 3, Op. 45), J. F. Barnett (in D minor), Tschaikowsky (in B flat minor—Op. 23), Von Bronsart (in F sharp minor), and Henselt (in F minor); a violin concerto by F. Hegar; a violoncello concerto by J. Raff (Op. 193); overtures by Schumann ("Rheinweinlied"), Tschaikowsky ("Romeo and Juliet"), Raff ("Eine feste Burg") and Macfarren ("Resurrection"); and among the miscellaneous orchestral pieces an "Intermezzo and Scherzo" by H. Gadsby; Schubert's Grand Duo in C, instrumented by Joachim; the ballet music from Rubinstein's *Feramors*; an allegro for strings by Schubert; and a selection from Wagner, including the so-called Funeral March ("Siegfried's Tod") from *Götterdämmerung* and the Philadelphia March. Among the greater vocal works, there have been a *Magnificat* by E. Prout, Handel's Chandos *Te Deum* (with orchestral accompaniments by E. Prout), Bishop's cantata for male voices, *Rinaldo*, Mendelssohn's "To the Sons of Art," Gade's "Elf King's Daughter," Handel's "Acis and Galatea," and Dr. Sullivan's "On Sea and Shore." Stage performances of Sophocles's *Antigone* and *Œdipus*, and Euripides's *Alcestis*, with music by Mendelssohn and H. Gadsby, given in the Opera Theatre, have manifested a desire to foster a taste for—or at least to make familiar, some of the dramas of antiquity which have occupied the attention of modern musicians.

At the beginning of the year considerable activity was manifested at the Alexandra Palace, which it was thought by some might prove a dangerous rival to the Crystal Palace. Under the able direction of Mr. Wenzel Hill an admirable band and chorus were organised, and no expense seems to have been spared to secure the best talent available among both vocal and instrumental soloists. Among the most important and most enterprising of Mr. Hill's essays may be mentioned the revival of Handel's *Susanna*, and the presentation (mostly for the first time here) of a symphony by Ludwig Meinardus, overtures by J. Waterson ("Tale of Two Cities"), G. A. Osborne ("Forest Maidens"), and H. C. Banister, a pianoforte concerto by W. H. Holmes, concertos for violoncello by Saint-Saëns and R. Volkmann, an ouverture for orchestra by Hilber, Rudolstadt, the ballet music from Silas's MS. opera *Mizpeh*, and Gade's "Spring Fantasia," for pianoforte, voices, and orchestra. At the close of the year it is sad to find that the Alexandra Palace has been obliged to close its doors to the public, pending, we suppose, the completion of some scheme of re-organisation.

On the opening of the Royal Aquarium at Westminster, the experiment was tried of instituting concerts of a high class under the direction of Dr. Sullivan, by whom an excellent orchestra of some sixty performers was organised. They excited, however, but little attention, and Dr. Sullivan soon gave up his post of conductor to Mr. G. Mount, of the British Orchestral Society—an institution which, if not defunct, has at least been inoperative as a concert-giving society during the past year. Of late, perhaps from the fact that the attractions of high-class music have been found to be incompatible with those of an equestrian skating rink, and a tavern, strenuous efforts seem to have been made to render the place attractive by advertising it as "the pleasantest lounge in London," by imparting variety to the musical and other performances, and by engaging the services of Mr. F. Archer as organist.

At four concerts Mr. Henry Leslie's Choir, which still remains the sole representative in the metropolis of unaccompanied choral music on a large scale, gave evidence of the excellent training for which it has so long been famous. Mendelssohn's music to *Antigone*, a sacred selection, madrigals, and for the most part well known part songs, formed the staple of the programmes. That it is his aim to maintain a high standard of choral singing rather than to amuse his audience by the introduction of unlimited works of excellence, either new or old, seems but too fully apparent.

Turning to the Chamber music Department—by no means an unimportant one—the Monday and Saturday Popular Concerts, given under the direction of Mr. S. Arthur Chappell, by reason of the number and excellence first claim attention. Admirable as they invariably are, both on account of the music selected and the manner of its interpretation, we cannot but think that Mr. Chappell is wont to underrate the appreciative powers of his audience for new works. It has only been on the rarest occasions that works by Brahms, and one or two other composers of acknowledged excellence which had not already been heard here, have been brought forward. Even when Professor Joachim was solicited to record a hearing of Beethoven's posthumous quartetts (Op. 130 and 131), it was deemed necessary to institute an extra afternoon concert for that performance. A like timidity at venturing upon anything new or uncommon was also generally manifested at the matinées of the Musical Union. The warm reception accorded to a string quartett by M. Tschaikowsky, and to a pianoforte quartett by M. Saint-Saëns at the last instance of the season, must have gone far to dispel the idea that it is only the well worn and most familiar works which are fully appreciated. For a hearing of new chamber works of importance we have had to look principally to M. Coenen and Herr Franke, both of whom have shown themselves boldly enterprising, and have exercised a wise discretion in the choice of new works presented, many of which—especially those by Brahms, Raff, Grieg, Rheinberger, and Svendsen—must sooner or later come to be recognised in a wider arena. To specify but one—Svendsen's octett for strings—each movement of which is as strikingly original and telling as it is strikingly original, and at the same time easily appreciable on a first hearing—were this to be adequately presented in St. James's Hall there cannot be a doubt but that it would rapidly win as great popularity as Schubert's octett.

Among the most remarkable displays of virtuosity by individual artists who have visited us, and which have taken the form of pianoforte "recitals," it must suffice to enumerate those by Mmes. Schumann, Essipoff, Anna Mehlig, Marie Krebs, Arabella Goddard, and MM. Rubinstein and C. Hallé.

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Of so-called Professors' Concerts, we can recall but one at all calculated to exercise an influence upon the condition of musical art—viz. that of Mr Walter Bache, at which Liszt's oratorio, *The Legend of St Elizabeth*, with full band and chorus, was brought to an adequate hearing for the first time in England.

The Royal Academy of Music under the principalship of Professor G. A. Macfarren has shown a marked progress, as has been maintained by the great increase in the number of the students, their more frequent appearance in public, both in their own new concert room and at St James's Hall and by the good service done at many of our leading concerts by several of the senior students and sub-professors.

A new National Training School for Music, with Dr Sullivan as principal was opened at South Kensington in the summer. Their much men as Pinner, Prout, Franklin Taylor, Welsh &c. are to be found among the professors engaged, may be taken as a guarantee that good work is being done; but to look for actual results at this early date would be premature.

On looking at the provinces, it is satisfactory to note that the time-honoured triennial meeting of the "Three Choirs" which in the previous year at Worcester degenerated into a mere choral service held in the cathedral, was reinstated at Hereford on a musical festival proper. There are further to be put on record the Edinburgh festival in connection with the "Reid" professorship, and those held at Birmingham and Bristol.

FRANZ SCHUBERT: A STUDY.

BY FR. NIECKS.

INTRODUCTION.

The biography of the composer has yet to be written. Kreissle von Hellborn's "Life of Franz Schubert" in merits praise; no doubt is rather a useful collection of facts and dates than a life. It contains some of the materials which make up the man—the clay, earth, water, &c.—but they are still waiting for a Prometheus to fashion them and inspire a soul into them.

Otto Jahn, the biographer of Mozart, remarks that one wrongs great men in palliating and denying their weaknesses—that one has done everything if one has tried to understand them. How true, but also how difficult! Is it not with biography as with portraiture? If the artist follow Cromwell's injunction to Peter Lely, not to omit any warts and moles, he may indeed produce a faithful transcript of the outward man at a given moment of time; but if he wish to produce a portrait characteristic of the whole man, mind and body—a living likeness, recalling the past, true to the present, and foreshadowing the future—he must discern the accidental excrescences and the essential lineaments, he must seek beneath the momentary twitchings, scowls, smiles, and pouts—the permanent fundamental expression. Boswell, for instance, was no more than a painstaking copyist who painted his sitter in all possible attitudes and at all possible times, imitating indiscriminately and with the minuteness and perseverance of a Denner—whatever he saw. That he nevertheless, produced a work of great significance, and enabled those gifted with the requisite genius, i.e., insight—which he lacked—to form out of his rich store of facts a true life-portrait, is owing to the demonstrative character and peculiar life-circumstances of Johnson. Not every man's outward life is a fit subject for a book. To write so delightful a work as Boswell's "Life of Samuel Johnson" to portray a character so faithfully, requires a Johnson as well as a Boswell. Schubert's biographer must be a man of a different stamp.

"A man's net out," says Emerson, "in the picture-book of his creed." But how many noble creeds are badly or insufficiently illustrated! And even at best it is difficult to escape misinterpreting the pictures. If we wish to judge aright we must keep back our decision till we have seen the whole book, and must not forget to read the letterpress—the circumstances and the motives of the act done—which explains the pictures and fills up the gaps between them. I like the observation of one of our great living novelists, that "until we know what has been or will be the permanent combination of outward with inward facts, which constitutes a man's original nature, it will be better not to think ourselves wise about his character." Indeed the outward man with his deeds, words and manners, is in all save exceptional cases but a discoloured, misshapen and crippled image of the inward man.

A puffy face, no other intellectual gift planting a low forehead, projecting lips, bushy eyebrows, stumpy nose, short curly hair, less than average height, a round back, round shoulders, plump arms and hands, short fingers—such are the touches which the friends of Schubert contributed to his portrait. But as Kenisle von Hellborn remarks, "however uncomely, nay, almost repulsive, his exterior, the spiritual and hidden part was noble." Now this hidden, noble part, which indeed might be suspected from the occasional brightness of his eyes, he revealed only in his music. And if you will know the man, the essence of him and not the links, you must try to read him life in his works: they are not wanting, in an autobiographical basis. It is my opinion that an artist in works can better comment upon his every-day life, than in his own life. In his art he realises his better self: the actions of his daily life are the backslidings from and shortcomings of his ideal. The innocent simplicity and chaste grace of Schubert's works tell us a deeper truth than the stories about his drinking propensities. Only in art and poetry a man's inmost nature reveals itself. What he is afraid to whisper to his best friend he confides to his favourite muse. Schubert seems to me to have been one of those beings who pass through life without ever belonging to the inner chambers of their hearts a trustful man or woman. Not that he was one of the connected fools who go about crying at the top of their voices that there are none who can understand them, none who can unlock their super-delicate sensibilities. He knew too well that there were others craving like himself for the precious boon of human sympathy. "No one," he wrote on March 19, 1824, in his diary, "fathoms another's grief, no one another's joy. People think they are ever going to one another, and they only go near one another. Oh, the misery of him who knows this by experience! That shamefacedness which deters man from imparting their noblest thoughts, their holiest aspirations, their most tender love, should always be well considered in estimating character. The finer and the more delicate the woof of a man's nature the more timid and reticent he will be in his intercourse with his fellow-creatures—not because he loves them too little, but because he loves them too much. He sees so much commonplace ungentleness, so much vulgarity and meanness around him, that at the dread of rude calm—which he knows would follow if he discovered himself to the wrong person—he becomes to all appearance commonplace (if not vulgar and mean) himself, deceiving others and perhaps they deceive him. What a thought full of comfort that the world in not so bad as it appears, that by watching patiently we may get occasional glimpses of beautiful light blinking through the chinks and crannies of the hoardings of conventionality which mea-

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build around their souls, and discover love, self-denial, and high aims where we least expected them, even in the apparently cold hearted, selfish and pleasure loving. No doubt with more faith and confidence there would be a pleasanter world and fewer uninteresting people.

But to return to Schubert. It would be a mistake to suppose that the unsatisfied yearning for a fuller interpenetrating and more equal exchange of love—in short for one who would be a friend to the whole man, not only to the inner layers—made him brood in despair over the thought of his solitariness. It merely imparted to his mental complexion a soft tinge of melancholy which was often drowned by the pleasures of the moment, and only in times of affliction took possession of him with such oppressive strength as we noticed in the extract quoted from his diary. Schubert in his simple good natured guileless way enjoyed to the full the pleasures which nature and the society of his friends—kind well meaning friends, as well as others of a lighter sort, he did not lack—offered him.

The business of his life was to compose, or I would rather say, to sing. Once or twice he allowed himself to be persuaded by his friends to apply for some post which would have secured him a certain income; but his distaste for any regular employment, be it that of a teacher or conductor, was so strong that in general he obstinately refused to listen to advice of that sort; for he could be obstinate where his priceless independence and his peace of mind were at stake. He did not like the idea of being caged; he must be free as the bird in the air. How grievous he must have felt that time he passed as assistant master at his father's school may be easily imagined. Let us forgive the hasty knocks which the gentle Franz in his impatience and ill humour, so liberally distributed among his small pupils and draw a veil over this picture of misapplied energies.

Of all the men who have written about Schubert, it was perhaps Schumann who furnished us with the most valuable hints for the right understanding and appreciation of our composer. As among his most significant sayings may be noted that one—"That the relation of Schubert to Beethoven is that of a woman to a man." That judgment of the musician received confirmation from seasoned the doctors who were present at the disinterment of Schubert's remains, in 1863, expressing their astonishment at the delicate, almost womanly organisation of his skull. Are Schumann's words to be taken in Schopenhauer's sense, that man has more reason, woman more instinct?

Schubert has neither the compelling power of Beethoven, who now raises us aloft to heights where our eyes are blinded with a supernatural brightness of thought, now ages in plunges us down to the bottom of the heart and sounds within the intensity of which makes us tremble with holy awe and wondering delight; nor has he the fantastic play of Schumann's imagination, the deep, gorgeous tints of his tones, the passion that sometimes almost scorches us; still less has he the brilliant calculativeness, the enlightened refinement of Mendelssohn. Schubert is a child of nature, a man of feeling—not of intellect, passion or conventionality—full of tenderness and gentle warmth of affection, loving in all and nature.

If we know Schubert's excellencies, it will not be difficult to guess his shortcomings; for "where there is genius, the characteristic defects always point to the characteristic beauties." Thus with Schubert; the delicate sensitiveness of a heart whose strings respond sympathetically to the emotional vibration of all things and thoughts that are in any way akin to it, the natural grace and easy flow of expression, point at once to the want of concentrative power, of comprehensive thought. One of these characteristics calls for more particular attention, namely, the easy flow of expression, as it is as much a defect as it is one of the beauties of his music.

Schubert's productiveness is truly prodigious. Like Lope de Vega he may be called "el monstruo de naturaleza." Take for instance the year 1815, the eighteenth of his life, in which he composed over a hundred songs, one of which was the "Erlking," half a dozen operas and melodramas, church music (mass in G), chamber music, symphonies, and music for the piano. The Spanish poet is said to have written on an average five sheets per day. Has it ever been calculated what *quantum* was done by our composer? It would be ill not very useful, at least very interesting, to know this. That Schubert wrote too much cannot be doubted; not that with more labour and selection he might have left us more perfect works. The Abbé Morelles reply to the poet who told him that his verses cost him little—"They cost you what they are worth"—although not applicable in its full force to a "prodigy of nature" such as Schubert, is not without significance even in his case. What he was capable of, what heights he was able to reach, some of his larger works show. But if Schubert wronged himself by writing too much, endangering thereby his position as one of the great dramatic composers, his friends and admirers wrong him still more by publishing indiscriminately his works, many of which he himself thought unworthy of him, and never would have consented to send into the world. The inadequate appreciation which many people, more especially musicians, have of Schubert's genius is owing to the great number of weak works which prevent the better ones from being clearly seen and dilute, so to speak, the composer's merit. Indeed, the works of no composer stand so much in need of a careful selection being made of them as those of Schubert. However, Mendelssohn also has good reason to cry from his grave, "Heaven protect me from my friends!" Nothing more fatal could have been devised against this great artist's reputation than the publication of some of his posthumous works. Nay, rather suppress, that is what Time does. By purification by the separation of the dross from the true metal, he creates the hum as which coming ages gaze with wonder. No one is a hero to his valet, and our admiration would be considerably diminished if we saw all the *breathings* and inspired effusions of our celebrated poets and musicians. Of course Schubert's was a peculiar case. Only a very small portion of his works was published during his life-time, and long after his death many of his best works remained hidden in the coffers—and in worse places—of his friends and publishers; this, however, does not diminish, but rather increases the heavy responsibility of his editors.

With our present knowledge of Schubert, the slowness of public recognition seems monstrous, inexplicable, and even if we take into account the time and order of publication of his works, we cannot but be amazed. As late as 1835—that is, seven years after the composer's death—we find Schulz as writing of him as one "whom many know only as a composer of songs, whom by far the most know scarcely by name." During his life-time his reputation was neither wide nor high, and the little he owed to his songs. Let us have a look at the surest barometer of fame—publishers' letters. There is first one from the Leipzig publisher Peters addressed to Schubert's friend Josef Hüttenbrenner, who had tried to make an opening for our composer. The letter is dated Nov. 14, 1822, and the short and long of it is, that so young and little-known a composer could hardly expect to be enrolled in the list of the great masters favoured by Herr Peters, such as Spohr, Hummel, Romberg &c. But he would

see what could be done; let the young man send some of his best compositions, and should they be sent back, let him bear it meekly. Breitkopf and Hartel, to whom Schubert had offered some works wrote on Sept. 9, 1826:—"Being as yet unacquainted with the unmistakeable success of your compositions" (I rather admire the musical healthy tone of this language) "and unable in consequence to make any definite pecuniary offer for the first work, or first works you purpose sending us, you will be content to receive in return a certain number of copies." And Sidau and Sons, who had undertaken to publish some of Schubert's compositions, and had asked him to put a price on them, thought that 60 florins for his quintett Op. 114 were rather extravagant, the pianoforte part occupying only six printed pages.* Here Schubert must surely have made a mistake—was not 30 florins enough? Poor Schubert, it is evident from this, got small reward in coin and fame for the works which, since then, have charmed millions and will yet charm millions. What has become of the great masters Romberg, Hummel, and Spohr? Romberg is forgotten, Hummel only partly and dimly remembered, and even the more robust memory of Spohr is greedily gnawed at by Time. The fame of Schubert began to dawn upon the world when Schumann wrote the enthusiastic criticism of his works in the *Neue Zeitschrift für Musik* and when—in 1839, eleven years after the composer's death—at Schumann's instigation Mendelssohn brought out for the first time the great C major symphony at the Leipzig Gewandhaus concerts. Since then the rise of that fame has risen higher and higher—so high indeed, that a further ascent seems to be impossible.

As Schubert's real life has to be read in his works, we shall now direct our attention to them. In reality, all they that fill up the interval between the terms of his life—his birth on the 31st January, 1797, and his death on the 19th November, 1828, for of other events it is peculiarly barren. We may, however, have occasion to speak in the course of this study of Schubert's outward life circumstances. The course I purpose to take in the following survey of his works is this:—to consider first his compositions for the pianoforte alone, then to proceed to those for more than one instrument—his chamber music, symphonies, &c., after that to examine his concerted vocal music, and finally the songs—his greatest achievements—dwelling on what is significant and characteristic, passing by what is of less or no importance.

THE PIANOFORTE WORKS.

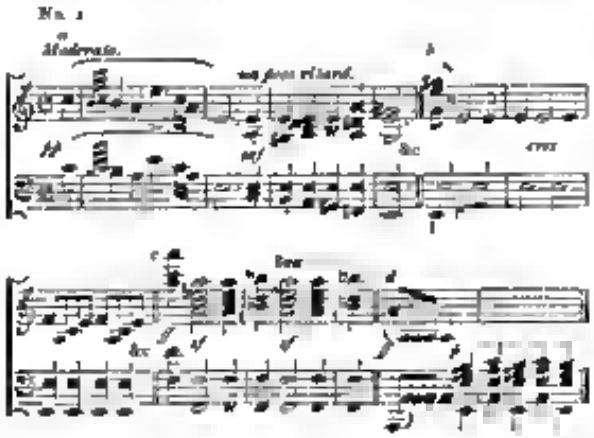
In this province of his art, Schubert has created many things which in workmanship is well nigh in subject matter are of inferior value; many also which, although rich in delightful thoughts are imperfect in whole, many lastly which are satisfying in every respect, and have opened new paths and vistas—not broad and wide-sweeping, but pleasant and beautiful. Although in his larger instrumental works Schubert is often under the influence of stronger natures, more especially that of Beethoven, he has a distinct individuality and whenever he is at his best it is found impressed on contents and style. He is always himself in the smaller pieces, but, not to undervalue them we must remember that he wrote before Chopin, Schumann, and Mendelssohn when *Lieder ohne Worte*, *Phantasiestucke* &c., were unknown. Nor was still the age of Variations. Every one wrote Variations from Beethoven down to the merest scribbler of notes. And what was not a theme with variations was either a rondo or a sonata. It was the fashionable form of the day, and occupied the place which our drawing room fantasias, and much more of the same kind do now. The classical dance music of which had gone out of fashion the elegant miniatures of the French school had been forgotten. Field it is true had lately originated the nocturne, a notable achievement, but he had not life and blood enough to influence musical thought. Now, on comparing dates we shall find that Schubert's *Moments Musicaux* and *Impromptus* are the first instalment of the emotional and fantastic pianoforte literature which was soon to astonish and delight the world—in short, they indicate the dawn of Romanticism. But the shorter forms were a product of the time, and not of any particular man. Given the emotional expressiveness of the musical language attained by Beethoven, they were the natural consequences. Beethoven was no miniature painter, he required a large canvas, or he would have left us more than a few Bagatelles. His contemporaries and successors were of a different mental complexion. Schubert's pianoforte works have exercised a greater influence on the modern composers for this instrument than is generally admitted. Schumann acknowledged his indebtedness. It cannot be said that Schubert developed the technique of the pianoforte to such an extent as Chopin and Schumann, but although he wrote as he did with a new spirit he could not fail to create also new effects and they were for the most part what I would call, for want of a better expression, effects of colour. Schumann says that Schubert "as a composer felt the pianoforte has the advantage over others—in some respects even over Beethoven (admirably and delicately as the latter heard in his imagination during his deafness)—namely in that he knows how to write in a style suited to the piano; that is everything sounds directly out of the depth of the instrument, whilst with Beethoven for example we have to borrow the tone-colour from the horn oboe, &c." Schumann's criticisms of Schubert's works are very valuable but have to be received with caution. He himself writes in one of his latest critical utterances on our composer. "There was a time when I did not like to speak of Schubert except at night, when I told the trees and stars of him. Who is not, at one time or other, an enthusiast?" Well Schumann, the critic, never lost his enthusiasm though in the course of time it may have somewhat cooled down. In the case in question therefore we have to make allowance for it. There is no doubt some truth in what Schumann says, but he asserts a little too much. If Schubert, in some instances, wrote in a style more particularly suited to the pianoforte than Beethoven ever did, the latter on the other hand never wrote so awkwardly and thanklessly as Schubert may be accused of having occasionally done. Beethoven's sonatas remind you often of the oboe, the horn and other instruments, but they never sound, like some compositions of Schubert's as if they were an arrangement of an orchestral work. We shall have occasion to speak of this again in the course of the following remarks. Let me begin with the sonatas, of which there are ten. (Vol. I. of Pauer's Octavo Edition of Schubert's Pianoforte Works.)

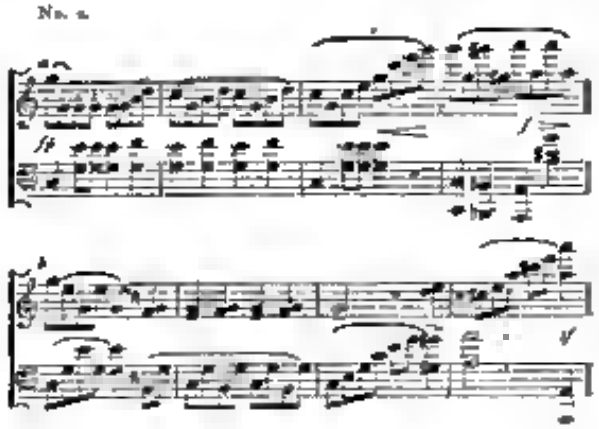
Sonata Op. 42 in A minor.—The first movement opens with a melancholy theme—it is as if we felt upon us the gaze of two clear eyes, pensive and questioning. Then we hear quicker pulsations of the heart, loud, beseeching exclamations which however soon give way to the starts and helpless flutterings of an uneasy mind—he cannot solve it. Life is to him a puzzle which he gives up. The most he can do is to bear patiently what must be borne, and if possible to forget. And how much does

* In the recent edition of Schubert's quintett, Op. 114, the pianoforte part occupies 64 pages.—Ed. M. M. R.

the world not offer to help him in this—the lovely flowers at his feet, the murmuring streamlet running by, the merry birds chirping and chirruping on the trees, and above the glorious sky. These beneficent influences get the upper hand in the following movements, after the composer has revolved and vented his melancholy thoughts in the first.

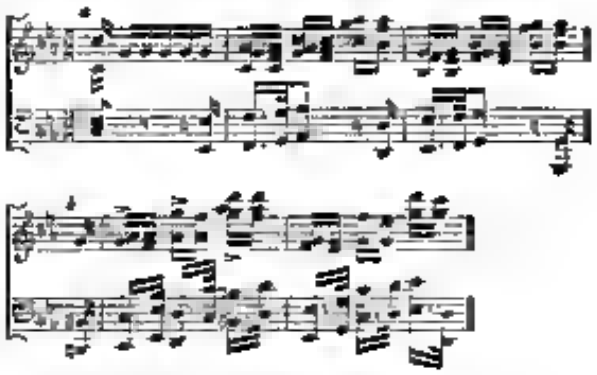
The various fluctuations of the restless mood which I have tried to describe, naturally find expression in short and changeful strains and phrases. Those of which the principal portion of the first part is composed are given in illustration No. 1:—

No. 1.

The second portion contains the following two strains, of which No. 2, *b*, is a metamorphosis of No. 2, *a*:—

No. 2.

The conclusion of the first part is built out of material from the first portion (No. 1, *a* and *d*).

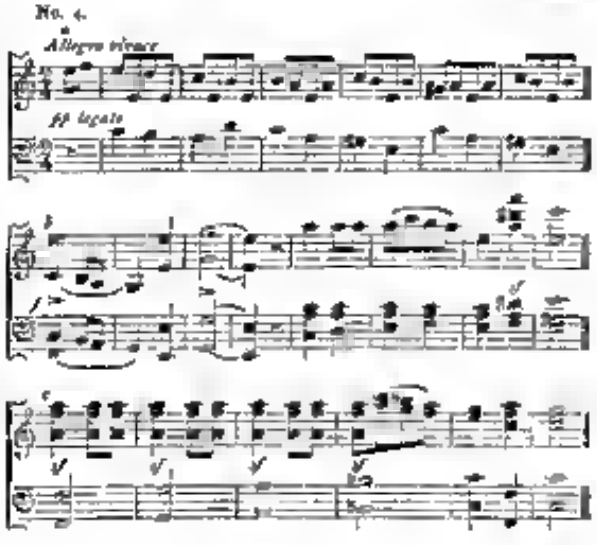
In the second part the composer considers and reconsiders the first question (No. 1, *a*), after which follows the repeat of the first and second portions of the first part—the latter now in A major (Peter's Edition, page 7)—and a long coda wherein he persistently broods over the old unsolved difficulty, that grievance (No. 1, *a* and *d*).

The second movement is an andante with variations. Were Schubert not the incomparable songster we know him to be, one would be inclined to think that he caught the melody from the mouth of a country maiden to whose singing he had listened unseen by her, so beautifully simple, so innocently pure, so naturally charming even in the little grace notes, is it.—In the first two variations the composer plays so fondly with it, that one perceives at once how it has taken possession of his heart and fancy. But the theme furnishes also stuff for more serious thoughts, as the third variation, in C minor, shows:—

No. 3.

Do the harsh dissonances speak of fears manfully fought? The soothing thoughts of the variations in A flat major (Peter's Edition, pages 11, 12) cannot at once calm the agitation of the soul; not till the last variation, in C major, is perfect serenity restored, which now has the freshness of a summer's day after a thunderstorm.

The scherzo is full of life and motion—a scherzo indeed. The title I should like to call *intermezzo*—the reapers returning home from their work, the song pitched and subdued by distance interrupting the sport and fun of the scherzo proper.

The concluding movement—the rondo—is quite delicious. The maidenly garrulity of the first subject, full of sprightliness and natural grace; the energetic second subject and how they answer one another—now tearing, now retreating—run after one another, play hide-and-seek, showing their smiling and grimacing faces from all possible and impossible corners, now flee from each other, now walk arm in arm, or are lovingly intertwined—all this must be heard from the composer himself. The following illustration shows the beginning of the first and two phrases from the second subject, one or the other of which you will recognise in any part of the movement:—

No. 4.

Kreissle von Hellborn speaks of this rondo as a rapid Hungarian dance, not being an adept in Hungarian

mu sis. I cannot say how far Schubert is indebted to foreign sources, but whatever the loan may be, his has put it to good account and increased it a thousandfold.

A subdued tone of melancholy transiently interrupted by moments of agitation and often difficult to distinguish from happy contentment, serener moods of quiet joyousness or innocent sport, characterise this sonata and the sonata characterises Schubert. In it we have the key-note of his character. The man's nature and the out-come of it—his best works—are as idyll-ic. The world he builds up is different from the one we inhabit: the society to which his introductions us has other rules than the one in the midst of which we move: on the one side there sits innocent affection, freedom, and peaceful enjoyment; on the other violent passion, stiff conventionality, and hot pursuit of pleasure and riches, or overstrained intellectuality. Can it be amiss to pay sometimes a visit to that serener sphere?

(*To be continued.*)

BRAHMS'S SYMPHONY

NEVER, we suppose, has any composer's first symphony been looked forward to by musicians with so much interest as that recently put forth by Johannes Brahms. Never has a symphony excited so much attention on its first performance; never has one been so frequently played in different places within the space of a few days of its first production. Looking back, however, upon the activity which Brahms has displayed during the last twenty years or more as the composer of two orchestral suites, a pianoforte concerto, a number of concerted chamber music works of the highest grade, several large vocal works, including a "German Requiem" and a cantata, "Rinaldo," together with a vast amount of pianoforte pieces, songs, &c., the worth of which has been widely recognised, this is no more than was to be expected. That sooner or later a composer of such high aspirations and so richly endowed must deliver himself of a symphony, was long ago a foregone conclusion; and the longer he has delayed the more has curiosity increased as to what he would have to say new in this, the greatest of instrumental forms, as well as how he would express himself.

Brahms's first symphony (in C minor) was performed for the first time in public under the direction of its composer, on the 4th of November last, at Carlsruhe; on the 7th of the same month at Mannheim; and a few days later at Munich. Each performance was attended by a vast number of musicians from far and near, and expectation by no means seems to have been disappointed.

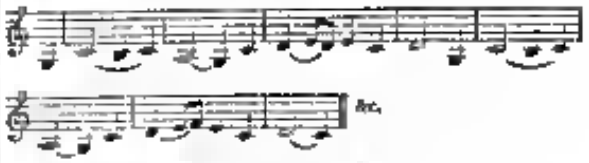
From reference to a letter of Herr Richard Pohl which has appeared in the *Musikalisches Wochenblatt* and by the courtesy of a correspondent in Strasburg, we are enabled to offer our readers a few particulars concerning this new and long-expected work. No one who is familiar with Brahms's previous essays will be surprised to hear that his new symphony, which comprises five movements, requiring three quarters of an hour for performance, is laid out on the broadest lines, that it is rich in its ideas, consistent in its general style, masterly in construction, noble in expression, and, by the deeply earnest, almost tragic, character which pervades it, is strongly marked by all the traits which we have been wont to associate with the name of Brahms. Its expressive diction, which rises from passion to vehemence, suggests the idea that it is based upon a logical train of poetic thought—in short, that it is "programme" music, but without a given "programme." Hitherto Brahms has shown no desire to break through traditional forms; the broad forms of Beethoven have sufficed to display the individuality of his mode of thought. Depth and novelty of matter have been his aim rather than new forms of expression. But in this symphony he seems to have reached the point where traditional forms become inconvenient and insufficient for his purpose. Strictly as he adheres to the "common" form in its widest dimensions in the first movement; little as the scherzo offers that is new in the direction, in the last two movements he exercises a freedom which in more than one particular recalls the Choral Symphony of Beethoven.

Brahms's symphony commences with a short pathetic introduction (*Un poco sostenuto*) consisting in an allegro (*alla breve*), the first subject of which starting with a sequence of dominant chords, is of a restless, passionate character and is well contrasted with the second subject, to which it is led by connecting matter themselves derived from the *introduzione*. The whole of the first section is repeated, in this working out Brahms's skill in thematic development is seen at its best. An extended coda which follows the transposition of the first part closes the movement in a comparatively quiet manner. Notwithstanding its generally stirring character with a prudent moderation, trombones are reserved for the final movements.

The second movement (*Poco adagio*) is not in E flat as one might have expected, but in E major, and thus, by its tone-colouring, furnishes a contrast of greater intensity to the first movement. Its melody flows, though melancholy and languishing, is strikingly beautiful. Important solos, assigned to the oboe, clarinet, horn, and violin, constitute the luminous point of a richly-coloured and harmonious tone-picture.

The most common in form and the least striking in its train of thought is the allegretto grazioso in A flat ¾ which follows, and this middle section of which, strangely enough, stands in A major (*Piu lento tempo*). Properly speaking, it is no scherzo, the fun and frolic of which would have but ill accorded with the general seriousness of the work, but is rather to be regarded as a tender idyll, which as a kind intermezzo offers a welcome point of rest, but as quickly vanishes.

A second adagio in C minor, ¾, brings back the tragic element in all its might. It opens with tones of the deepest pain and complaining; suddenly an unusual passage *pizzicato* from the entire string band breaks in, and grows quicker and quicker; the thunder of drums puts to flight the threatening clouds, the sun breaks forth (violins in their highest register) horn and flute answer in an affecting supplicatory duet, and now for the first time the trombones enter with a solo of a quieting chorale-like character, which closes the movement *religioso*.

The finale (*allegro con brio* ¾ C major) starts briskly and joyfully with the following national song like theme, given out by the horns:—

Its strong family likeness to the "Lied an die Freude" in the ninth symphony will not pass unobserved. That it too stands for a "song of joy" cannot be doubted. Often as it is repented, and always with additional force, it does not reign undisturbed. Once more will up the fitful clouds and shut their shadow around it; once more to the attack, and a final thunder-clap dispels them; and now, by way of confusion, bursts forth a jubilant song of triumph which bears a close affinity to the *religioso* for the trombones in the second adagio.

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That Brahms has produced a symphony worthy of his reputation there can hardly be a doubt. The work is about to be published by Simrock of Berlin and will probably be heard for the first time in England at a concert to be given at Cambridge in May next, on the occasion of Herr Brahms's visit to receive the degree of Mus Doc offered him last year by the University.

SCHUBERT'S OPERA "DER HAUSLICHE KRIEG" IN LEIPZIG.

THIS opera is one of the novelties which Dr Förster, the new Intendant of the Leipzig Theatre has produced, and considering how rarely it is given it is really a privilege to have heard it. It has been produced in Vienna, but I understand that in this town it has not seen the stage since 1868, so that it is practically a novelty. And its production does the more credit to the managers, because it shows their desire to cultivate classical common opera, which under the last *régime* had been much neglected. It has, moreover, gone far to silence the clamorous complaints of the good folk of Leipzig that the new Intendant had lowered the standard of their opera. And truly, the license of the Leipzig Theatre does not rest on a bed of roses. For the typical Leipziger is not to be satisfied with. Of his theatre he is at least as proud as Brother Jonathan is of the United States Constitution. He knows that it is perhaps the only theatre in the Empire which not only pays its way without any subsidy, but yields a handsome profit; and the very idea that a lessee and stranger to boot, should be amassing wealth is abominable to him. Hence it is that the lessee for the time being is generally abused till he blesses the day on which he contrasted with the Management happily was; but no sooner is he gone, than the good town folk bemoan the loss of the departed, and set themselves to abuse the new possessor of their gold mine. With them, as with the Wagner school generally, notion is the first, good singing and correct intonation the second, music is in an artist. Those who like myself believe in the beauty of *canto italiano* as such prefer the second requisite when both cannot be fulfilled together, but *de gustibus non est disputandum*. It is the humble opinion of an impartial observer, that if under the late *régime* the Leipzig opera was good, under the new it is in every respect better, and the manner in which Schubert's delicious opera is put on the stage fully confirms that impression.

Schubert wrote *Der Hausliche Krieg* in 1823, but the original title of the opera was *Die Verschworenen*. This title was objected to by the Censor, and hence *The Conspirators* were converted into *The Domestic War*. The libretto is nothing more or less than an adaptation from Aristophanes' *Lysistrata*, and the dramatic action resolves itself as follows:—

Herbert, Lord of Ludenheim, and the knights who rallied round his banner have set out on the crusade against the Saracens. Their wives are longing for their return, and the thought that their husbands prefer honour on the battle-field to love so incenses them that under the leadership of Ludmilla Countess of Ludmastein they hold council together, and determine to receive the knights on their return with coldness and indifference. While the solemn council is being held at Herbert's castle Udalin, the page, suddenly arrives, and announces the immediate return of his master and of his followers. Udalin is let into the terrible secret by the indiscretion of Ludmilla's maid, and he of course divulges it to the knights on their arrival. They at once decide to frustrate the design by meeting their spouses with even greater indifference. Husbands and wives meet in the hall of the castle in two separate groups, and on both sides nothing is feigned with great success. But to the unspeakable surprise of the ladies the cavaliers return in a body, and repair to their repast. Already there are signs of rebellion amongst the conspirators of the fair sex, and as Ludmilla is reminding them of their solemn vow, her maid rushes in, and informs them that Count Herbert has been drinking—O horror!—not to the health of the ladies, but to success in war! that the knights have unanimously announced their intention to start again after a short rest, and that until they have earned new laurels they will hold no communion with their wives. This is too much even for Ludmilla. She asks a private interview with Herbert but he remains cold, and leaves the room after exchanging a few conventional phrases with his wife. The ladies are disconsolate and are heaping reproaches on their leader, when Udalin comes to announce to the countess that a terrible vow binds the knights; for when surrounded by Saracens without any apparent hope of escape, they swore in future only to fight for the Faith, and to leave their homes unless their wives appeared in armour before them ready to take the field. Happy thought! Armour is quickly procured for all the ladies, and when the knights come in a body to take their leave, they are so overcome by the proof of devotion that they admit their defeat, and the vow on the battle-field having proved an invention the conspiracy ends and the domestic war promises to be but the forerunner of greater domestic bliss.

The opera, in one act, consists of eleven numbers, which are connected by dialogue. No less than six numbers are choruses, three are airs, and two are duets. It is almost unnecessary to say that true to Schubert's individuality, every number is purely lyrical; the same flow of melody, the same breadth and *abandon* which are the characteristic feature of every one of his compositions, are also noticeable in this most charming little work. He did not stop to inquire whether this or that part wanted lengthening or shortening, whether a little more dramatic action would heighten the effect here or there. It is all the natural outflow of an inexhaustible lyric genius. The most fascinating parts of the opera are undoubtedly the choruses, of which No. 7 the main chorus, alternating with the female chorus, is of exquisite beauty. There is no "word painting" in the accompaniment; Schubert needed no auxiliary forms of that kind to cover poverty of melody; an enhanced classical simplicity pervades the whole from beginning to end, and in the total absence of any attempt at dramatic effect, the merits of the work are purely musical.

The *mise-en-scène*, the dresses, and the appurtenances, are exceedingly good, and the managers have caught the true spirit of the work by bringing into the field a large and efficient chorus. The absence of an introduction in the opera is supplied by the well known overture to *Rosamunde*, which is preceded by Weber's operetta, *Abu Hassan*—assuredly a most attractive programme, and one which commends itself strongly to the attention of the energetic *impresario* of the English opera at the Lyceum.

C. P. S.

A NEW *GRADUS AD PARNASSUM*

IN calling the attention of musical students to the issue of a new *Gradus ad Parnassum* by Herr Pauer, the first section of which—containing twelve "Studies," by J. N. Hummel, L. Berger, C. Mayer, L. Köhler, Ch. Czerny, F.

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Chopin, Mendelssohn, C. E. F. Weyse, J. C. Kessler, and Liszt—Messrs. Augener & Co. have announced an "ready this day" we cannot do better than print in full the prefatorial remarks of Herr Pauer, in explanation of its aim and in justification of the appearance of such a work at this date. Herr Pauer writes —

"It was in 1817 that Muzio Clementi published his great collection of original studies, called 'Gradus ad Parnassum ou l'art de jouer le pianoforte, démontré par des Exercises dans le style sévère et dans le style élégant.' In this justly celebrated work, which, if not very popular, yet commands universal respect, Clementi applied all the experience he had gained during many years of earnest and persevering industry. The chief value of Clementi's studies is found in their immediate and beneficial effect on the development of technical execution, in their variety of expression, and not only of instruction. By studying them, he who have not heard Clementi play, may form an accurate judgment concerning the characteristic features and the style of his performance. Among the Italian composers for the clavecin—the forerunner of the pianoforte—it was Domenico Scarlatti (1683—1760) above who greatly influenced the development of a brilliant style of execution; the other Italian composers, Benedetto Marcello (1686—1739, *Sonatas*), Francesco Durante (1693—1766, *Studi e Divertimenti*), Baldassare Galuppi (1703—1785, *Sonatas and Toccatas*), Padre Martini (1706—1784, *Sonatas*), Domenico Paradies (1712—1795, *Sonatas*), Giuseppe Sarti (1730—1801), Antonio Sacchini (1735—1786, *Sonatas for Clavecin and Violin*), exhibit in their writings for our instrument only a very moderate degree of inventive ingenuity with regard to technical brilliancy of execution. Clementi, on the other hand, was well acquainted with the important works of the illustrious Sebastian Bach; he admired a strong predilection for the agreeable sonatas of Emanuel Bach; and when in his 29th year, in 1781, he met Mozart in the Imperial Palace of Vienna, both invited by that true patron of musical art, the Emperor Joseph II., he was wonderfully influenced by the euphony, grace, and smoothness of the performance and compositions of the immortal author of *Don Giovanni*. He accordingly showed a far greater ingenuity and mastery of the instrument, not only in his compositions, but also in his performance; moreover, during his stay in England, from 1766 until 1780, Clementi played and practised on much better instruments than his countrymen in Italy possessed. Whilst the Italians generally composed operas and sacred works of large dimensions for voices and orchestra, Muzio Clementi wrote solely for the pianoforte, which was his only medium of expression. The pianoforte was therefore everything to Clementi; and the key-board became the exponent of every idea that crossed his mind. Accordingly these ideas adapted themselves by degrees to the nature of the instrument, and thus his sonatas and studies may with truth be called types of pianoforte composition. It is therefore not to be wondered at that he invented effects, passages, figures, combinations; indeed, that, Columbus like, he discovered a new world on the pianoforte. In every art we find that two opposite tendencies show themselves most distinctly—the *intellectual* and the *mechanical*. Just as little as the world could profit by the existence alone of intellectual professors and men of genius, so little could we enjoy a life which consisted merely of so-called comforts, produced by mechanical contrivances, and not varied by intellectual gifts. The importance of mechanical or technical excellence must never be underrated; it is just the excellence of technical execution the apt and natural exponent of genius, which makes intellectual greatness comprehensible, indeed, technical execution is the garb in which we present to the listener the intellectual substance of the work. And for this reason Clementi is entitled to great respect. He gave an immense impetus to mechanical execution, not only by inventing new passages, but also by refining the art of fingering to a regular, reliable, and practical system. We may therefore assert that Clementi's "Gradus," consisting of one hundred exercises, is for the pianist one of the most important subjects of careful investigation and earnest study.

"At the same time it cannot be denied that the work has one weak point: for the inventive power of Clementi there are too many studies. To compose one hundred studies of considerable length to infuse into each of them a separate fascination, and to render each one brilliant, useful, and agreeable, is a task which only the transcendent genius of a Sebastian Bach could fulfil. Without the slightest wish to express anything detrimental to the well-earned fame and universally acknowledged merit of Clementi in "Gradus ad Parnassum," it cannot be denied that certain studies, in reality amounting to movements of sonatas (Nos. 38, 42, 55, 58, 61, 62), have been most likely accepted for want of other material. This fact has been already judiciously recognised by the late Carl Tausig, who selected from among the hundred studies twenty-nine which contain, so to say, the essence of the work. It was sixty years ago (1817) that Clementi's "Gradus" first appeared. Since that time technical execution has made immense progress. Many passages or figures, of which we recognise merely a germ in Clementi's compositions, have grown to large dimensions; the richer-toned modern pianos have suggested a variety of effects which Clementi could not have foreseen; the wider compass of the instrument invited "gymnastic evolutions," as Beethoven already used to call the technical feats, for which the keyboard at Clementi's time scarcely offered room enough. The stronger, more solid construction of the piano, the universal adaptation of iron plates and barring, or framing, necessary to allow the use of thicker, heavier strings—all this transformed the piano of Clementi from the chamber instrument into the chamber orchestra. Indeed the tendency to widen the sphere of pianoforte-playing, to increase the effects by means of polyphony and extreme dexterity of manipulation is everywhere recognisable.

"To place before the musical student a selective work, a summary of what has been done in the last sixty years in the different branches of pianoforte playing, and to entitle such a selection of studies a "NEW GRADUS AD PARNASSUM" seems to me just liable. The division into different schools, such as the School of the Legato, Staccato, Shake, Arpeggio &c., appeared to me, as a practical teacher, the most comprehensible and reasonable method. To these different divisions the studies have been arranged in the order of their increasing difficulty. I may here observe that two of the studies I have thought it right to include in the school of octave-playing by Beethoven and Hummel respectively date from an earlier time than 1817. On the other hand, it appeared to me unnecessary to include the studies of J. B. Cramer, Moscheles, Steibelt, Bennett, Herz, Bertini, Aloys Schmitt, Dionysius Krebs, Rubinstein, and even those of Czerny, Heller, Thalberg, Schulhoff, and other eminent composers, except, perhaps, in single instances, on the ground that these well-known studies have already a place in the musical library of every industrious student; and practical experience has taught the fact that nothing is more injurious to the interpretation of a new work than the

suspicion of undue elaboration, or duplication of what is already possessed.

"The materials from which to select were indeed exceedingly rich; and at times the task of choosing from among so many clever and distinguished examples was far from easy. My endeavour has been to furnish good and practical examples for every phase of technical exercise, and at the same time to introduce works of composers until now not generally known, or at least not much used in this country, but whose merit entitled them to cordial reception; among these I may mention Weyse, Berger, Kemlin, Kübler, Bendel, Lassbahm, Taubert, Alkan, and Seeling. The insertion in this collection of two studies of my own composition may be accepted as offering specimens respectively for a particular style of octave playing, and for development of execution by the left hand only, for which I could not find other available examples.

"With the hope that this 'New Gradus ad Parnassum' may meet with as much approval and favour as its preparation has given me pleasure, I recommend it with all confidence to the attention of the student and of the musical public. "E. PAUER."

Foreign Correspondence.

MUSIC IN NORTH GERMANY

[FROM OUR SPECIAL CORRESPONDENT.]

LEIPZIG, *December*, 1876.

AT the seventh Gewandhaus-concert we renewed our acquaintance made twenty-two years ago, with the celebrated violinist, Henri Wieniawsky. This excellent artist rendered Beethoven's Violin concerto and the "Ungrischen Lieder" by Ernst with exquisite finish. His prominent qualities are a refined elegance and pure sonorous tone, combined with great smoothness and complete command of his instrument. The rest of the evening was taken up with orchestral works, all capitally executed. Mozart's D major Symphony (without minuet)—one of those sublimely lucid productions which will always be considered revelations of the inmost soul of music—headed the programme. The second part of the concert presented two newer pieces, viz. a Serenade (No. 2, in F major) for strings, by Robert Volkmann, which we have repeatedly mentioned with approbation and pleasure, and two pieces from the ballet music of Rubinstein's *Feramors*, which also deserve attention, and again impressed us favourably as on the occasion of their first performance here two years ago.

Not being in a position to notice the eighth Gewandhaus-concert I append an extract from the *Signale*:—

"The eighth Gewandhaus-concert which took place on the 30th of November produced in orchestral works firstly the well known and favourite Overture to Cherubini's 'Water-carrier' and secondly a novelty of the latest date, Jadassohn's Third Symphony (in B minor). Mme. Clara Schumann was the pianist while Mme. Schmitt-Csanyi (wife of Alois Schmitt, Hofkapellmeister at Schwerin) represented the singing. Giving the precedence to Mme. Schmitt-Csanyi, as the latest comer, we mention that she sang to quote the programme the so-called 'Brief' aria from Mozart's *Don Juan*, 'Die junge Nonne' and 'Lachen und Weinen,' by Schubert and two Hungarian Volkslieder. The lady has a fresh sound and well-trained voice. Her performance lacked however warmth and feeling. She seems to aim at pleasing in graceful and tender parts, and for this reason appeared to the greatest advantage in the second song by Schubert and in the Hungarian melodies (noted which introduced in Brahms's Hungarian Dances, is well known). In the aria from *Don Juan* [which in the *coloratura* was also deficient], and in 'Die junge Nonne' we liked her less. Public opinion was, however at variance with ours, for Mme. Schmitt-Csanyi was warmly applauded and obliged to sing all encore.

Jadassohn's symphony, the orchestral novelty of the evening, excellently played under the direction of the composer won an honourable success which we think was well merited. It not only betokens the same skilful construction, natural invention and melodious character as Jadassohn's former works, but shows that he has also advanced a step in profundity and fervour. This is more particularly noticeable in the first movement which seems to us not only the best, but also the best that Jadassohn has produced. Nor does the Andante lack depth of invention, but (in spite of its middle portion being in a different and more lively *tempo*) the effect is rather monotonous. The minuet is a severe and well-constructed fugue with a short canon in two of a quasi-rustic nature which in our minds is not exactly in keeping with the somewhat archaic character of the fugue. The last movement seemed to us the weakest both in invention and workmanship, and on the whole it may be charged with being unsymphonic. We have now to mention Mme. Clara Schumann—last but not least—who with all her laurels may be congratulated on the lasting powers of her artistic playing as evidenced by the undiminished brilliancy and certainty of her *technique* combined with a genial conception of all she interprets. Blessed by the gods, as she seems to have been, with eternal youth, she played her husband's A minor concerto, Mendelssohn's variations (Op. 82), and Chopin's Valse (Op. 42) to the delight and enthusiasm of the whole audience."

A novelty was produced at the ninth Gewandhaus-concert—namely "Das Mährchen von der schönen Melusine," for solo voices, chorus and orchestra, by Heinrich Hofmann the composer of the "Frithjof" symphony and other works. The "Mährchen" did not quite come up to our expectations, nor did it receive much encouragement in its performance here although with reference to its execution, everything was well prepared. Heinrich Hofmann undoubtedly possesses great skill and thoroughly understands how to write for instruments and voices but seems too easily satisfied. We felt that his work would have been finer and better if he had approached his task with more earnestness and deeper feeling. Many striking points bear us out in this opinion, particularly at the beginning of the prologue which though of choice musical natural, expression and suits the legendary character of the composition. But this does not continue long. Hofmann soon adopts the style of light romantic opera in a by no means agreeable manner. Choruses of nymphs, male choruses, arias, duetts, and so on follow each other precipitately, without forming a proper movement, and in some parts are commonplace and trivial. In the first part of the concert, Schumann's 4th (D minor) Symphony was much more enjoyable. The rendering was so charming that the conductor Herr Capellmeister Reinecke was twice called forward.

At the second Chamber-music Soirée this eminent artist associated with Herr Schroeder, acquitted himself very successfully in an early, very pretty sonata for piano and violoncello (Op. 22), by Hiller. Equally successful on the same evening were Herr Concertmeister Schradieck and co-executants in Haydn's string quartett (Op. 77, No. 2), and Beethoven's in F quartett (Op. 130) in six movements. The third Chamber-music Soiree gained in distinction by the presence of Mme. Clara Schumann. Unfortunately we were prevented from attending it.

Credit is also due to the rendering of Brahms's *Requiem* by the "Riedel'schen Verein." It was preceded by the 42nd Psalm for baritone solo, chorus, and orchestra, by Schula Beethen, a work belonging to that category at present styled "new German." Beyond operas or more correctly speaking, beyond those of Wagner with which we are acquainted, we have no sympathy for this class of music, nor can we conceive how abandoning all musical traditions in sacred and concert music, and experimenting in shapeless externals, can denote any progress in art.

We have to end our notice with some mournful intelligence. Hermann Goetz, the talented and highly-gifted composer of the opera *Der Widerspanstigen Zähmung* ["Taming of the Shrew"], the F major symphony and a whole file of important but at present little or entirely unknown works, died a few days ago. The deceased master was only thirty-four years of age. He has left behind him an unfinished opera, which is, in fact, only an outline of an opera. Goetz's creative powers must be all the higher estimated as, for the last fifteen years, he was a great sufferer and must have composed under great disadvantages. His works, however will secure for him a lasting and honourable remembrance.

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MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *December 12th*, 1876.

The first extra-concert of the Gesellschaft der Musikfreunde was devoted to Haydn's *Creation*. As I predicted in my last report, the performance was a glorious one. Perhaps never as often as the work has been heard in Vienna, was the execution so wonderful. There was an ambitious and energetic conductor, Herr Herbeck; three excellent soloists, the famous tenor Herr Vogel from Munich, Frau Wilt and Herr Rokitansky from our Hofoper, a well-trained chorus of 300 voices and an adequate orchestra, reinforced for the first time with occasional accompaniment of the organ. No wonder that the audience filled the great concert-room of the Musikverein to the last place. It was a delight to hear the fresh choruses and the solo-singers, the clear pronunciation and manly expression, the vigorous chest-voice of the tenor, the bright tones of Frau Wilt, and the well-trained bass organ of Herr Rokitansky who surpassed himself as he has never done before. The performance was an honour to the society, and will long be remembered by all our lovers of music.

The second concert of the Philharmonic opened with an overture by the Russian composer Tschaikowsky. It is called "Romeo and Juliet," it would have been better to change it into "Montagues and Capulets," as it is less expressive of a picture of love than of the contests of the said families. Though excellently performed its reception was not encouraging. Mendelssohn's violin concerto was then executed by Henri Wieniawsky, whose tone and manner of execution is that of a perfect artist. He was well received and warmly applauded. The variations by Brahms, performed for the second time in Vienna, were listened to with great interest, the composer himself conducted, and received all the honours due to him. The concert ended with Schumann's symphony (*No. 4*). In the third Philharmonic concert we heard, after the lapse of many years, the "Naiaden" overture by Gade. M. de Swert, chamber virtuose to the German Emperor, performed a violoncello-concert of his own composition, he manifested himself as an excellent player, and his reception was most honourable one. For the first time we heard the second serenade for stringed instruments by Robert Fuchs. As worthy as its predecessor it was warmly and heartily welcomed, and the clever composer several times called in. Mendelssohn's A minor symphony, excellently performed under the conductorship of Hans Richter, closed this fine concert.

The first concert of the Sing-academie offered some new choruses by Sethus Calvisius (Weihnachtslied), Goldmark (Im Frühlingthal), Rheinberger (Mummelsee), Brahms (Der Abend, Op. 64, No. 2) and the cantata "Da Hirte Israel," by S. Bach. The new compositions proved more or less an acceptable acquisition for vocal programmes. Two Lieder by Peter Cornelius from Op. 8 (Weihnachtslied) were performed by Frl. Rosa Gunjak; two Lieder by A. Scarlatti and Pergolese, by Herr A. V. Schattner. The first programme number of the first concert of the Männergesang-Verein was a composition for male voices with orchestral accompaniment, the words by Wolfgang Müller v. Königswinter. The composer, Hermann Goetz is the same who wrote the opera *Der Widerspänstigen Zähmung*, which pleased so much wherever it was performed. The said chorus is a poetical work rich in ideas, and truthfully descriptive of the words, "Es liegt so abendstill der See." Another number of the concert was Mendels. "Maurersche Trauermusik," a most sup essive piece, of wonderful instrumental effect. It was performed in memory of the defunct Austrian poet Anastasius Grün (Count Auersperg).

The violin-virtuoso Pablo de Sarasate gave two concerts, in which he surprised the hearers by his astonishing execution of passages, trills and every kind of difficulty. The Kreutzer Sonata by Beethoven excepted of which he played the variations with fine feeling, it was a pity that his programme was not better chosen. He had immense applause, and is coming again in spring. Frl. Thekla Friedländer sang some Lieder so very tastefully and expressively and with a voice so sympathetic, that her hearers were immediately captivated. Sarasate performed only with the accompaniment of a piano, whereas Wieniawsky permitted himself the expense of an orchestra. He performed concertos by Beethoven and Vieuxtemps, a fantasia on motives from Gounod's *Faust* and some smaller pieces. Though he is unsurpassed in his artistical form and execution by Joachim, and perhaps by one others, he must be ranged in the first rank of our living violinists, and is a thorough master. The second concert is put off as the poor man became very ill on going to Prague. Frl. Benetti, member of the Kom sche Oper, sang Schubert's "Suleika" and other lieder in a very engaging manner, and with fine musical feeling.

Hellmesberger's quintett-evenings are more than ever well attended; on the first evening were performed quintuors by Mozart, G major and Beethoven, E flat (Op. 74) and a piano trio by Volkmann, E flat major (piano, Herr Door). On the second evening was heard a new quintuor by Brahms; Beethoven's Sonata (Op. 69), excellently performed by Herren Egidius and Hamer and Schubert's octett. Brahms's quintuor is much less complicated than his other works; he has evidently intended to write simply. The first movement recalls even the style of Haydn, but not throughout, for often the sky is darkened by clouds. In a musical point of view the third movement is, we think, the most interesting. The quintuor was received with repeated applause and the composer called for several times.

After the departure of Herr Nachbaur from the Komische Oper Herr Sontheim, Kammersänger from Stuttgart, began another campaign. For a tenor aged sixty he still commands an astonishingly powerful voice, his acting, also, is as passionate as that of a young man. He performed *Eleazar*, a *rôle* in which he always has been famous. The *rôle* of *Rezia* was entrusted to Frl. Hallmeier, from Brünn, who surprised the audience by her fresh voice and dramatic feeling. Of *Zampa*, *Troubadour*, and some other operas performed anew I shall speak in my next report.

In the Hofoper we have heard the famous Signora Bianca Donadio performing Dinorah and Rosina (in Rossini's *Barbiere*). Though her voice is not powerful the lively singer captivated the audience by her excellent school, intonation, brilliant execution, good taste and a modest and engaging style of acting. As we have an tenor able to perform the *rôle* of Almaviva, Herr Erl from Dresden was invited to sing as Faust. Two years ago engaged in the Komische Oper, he was also here received with a hearty welcome. He remains the same, except that his voice has gained in strength. In January we shall hear Mlle. Nilsson; in February or March the Walkürre is expected. Operas represented in the Hofoper from November 14th to December 14th have been:—*Aida*, *Hugenotten* (twice), *Das Goldene Kreuz* (twice), *Nordstern* (twice), *Die weisse Dame* (twice), *Tannhäuser*, *Der Liebestrank*, *Afrikanerin*, *Mignon*, *Norma*, *Tell*, *Dinorah*, *Robert der Teufel*, *Die Königin von Saba*, *Fliegende Holländer*, *Barbier von Sevilla* (twice).

MUSIC IN NORWAY.

(FROM AN OCCASIONAL CORRESPONDENT.)

CHRISTIANIA, *November*, 1876.

Our Musical Society, which, under the direction of the well-known talented conductor, J. S. Svendsen, gives concerts on a large scale, of which the most important symphonies are brought before a musically impressionable public, has announced its first concert.

Herr Svendsen commenced the season with a private concert, given with the ideal of introducing a young pianist, Mad. Cathinca Jacobsen (of this town) to her fellow countrymen. Her performance of Chopin's E minor concerto was most brilliant and evoked the warmest applause, both from the public and the critics, who were unanimous in their praise. She has acquired an admirable *technique*, but it was the genuineness of her musical feeling, and the dash and spirit of her performance, which pleased us most, and fairly entitles her to take rank with first rate artists.

Herr Svendsen is lucky in the discovery of rising native (Norwegian) talent. At one of his concerts of last season he brought out Miss Johanna Rytterager (also of Christiania),

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whose classical playing was so much admired that at the concert she won a perfect ovation, and was afterwards serenaded by the students. Miss Rytterager was engaged by Gade to play at the subscription concerts at Copenhagen, and had also the honour of performing at a private concert before the king and queen, who were so pleased with her that the queen took off a bracelet she was wearing and presented it to the young pianist. Both Miss Rytterager and Miss Jacobsen have been educated at the Leipzig Conservatoire, and are now starting for a concert tour through Germany. It seems well, therefore, to direct the attention of concert givers to these two fascinating young artists, who are not only endowed with extraordinary musical talents but are also favoured with all the charms it is in the power of the Graces to bestow.

[We shall be glad to hear more of Herr Svendsen and his doings particularly of his compositions.—*Ed. M. M. R.*]

Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.

DEAR SIR,—As one who feels himself indebted to Mr James Higgs, Mus. Doc. Oxon. for his valuable papers on Bach's Organ Music and for his compilation and publication of Dr Gruneisen's Harmonic Marks, in the MONTHLY MUSICAL RECORD I earnestly hope that Messrs. Peters may be induced to collect the whole of the prefaces to Bach's works and print them as a separate volume; by so doing they will lay all organists and lovers of Bach's music under an obligation.—I am, dear Sir, yours faithfully,

Southwell Notts, Dec 26, 1876. W. W. KINGROSE, Mus. Bac., Oxon.

Reviews.

The Peters' Edition (New Series). Leipzig: C. F. Peters. London: Augener and Co.

WHEN about this time last year we had to speak in detail of a long list of new publications by Herr C. F. Peters we also took the opportunity of furnishing some particulars respecting the mode of dealing pursued at his great music-publishing establishment. It is sufficient therefore now to recall that it is his practice to issue the whole of the works published by him in each year in one single instalment. A complete list of these published towards the close of the past year will be found in our advertising columns. The list which does not include a single full score is of less extent and importance than those of some former years, work having again been interrupted it is said by "warm alarms." It is one however by no means without interest. Its most important feature certainly consists in the fact that it includes no less than twenty of Bach's cantatas, which up till now have for the most part only been obtainable in such high priced editions as those of the Bach Gesellschaft and similar publications. Here alone, not to mention those of Bach's cantatas which have been previously made accessible, is a grand store of the sublimest choral music, which might be drawn upon with advantage by the Sacred Harmonic Society and other hundred institutions, whose directors are but too prone to excuse their apathy in searching for excellence among works, either old or new, by alleging that the production of unfamiliar works has been found to prove unremunerative. Among other works published in pianoforte score as well as for pianoforte alone, and for four hands attention is perhaps due to Nicolai's opera, *Lustige Weiber* (*The Merry Wives of Windsor*), but which certainly seems to have met with much more ready acceptance in Germany than it did when it was performed here some years ago at Her Majesty's Opera.

Turning to the list of pianoforte compositions, such classical works as the sonatinas and other pieces of Haydn, Clementi, and Hummel as well as Field's concerto in a flat major speak for themselves; them having now been brought within the means of all at an almost nominal charge, will be a welcome boon to musical students. A word or two is due to more than one of the most important of the more modern compositions included in the list. We are first met by Gade's Scandinavian *Vikingdans* (National Songs). These, we believe, were published in England as long ago as the arrival of Her Royal Highness the Princess of Wales as a bride. To those who are not already acquainted with them we should say, by all means get them; though of the utmost brevity in their extent, they are replete with a peculiar charm, and have been harmonised and arranged by Herr Gade with remarkable care, and in a thoroughly refined and effective manner. Grieg's "Poetische Tonbilder" (Poetic Tone-pictures) of which some time ago we had occasion to make favourable notice in our review columns, must be familiar to many of our readers. A "Ballade" in the form of variations upon a Norwegian air Op. 24, by this same composer comes before us for the first time. Its entitlement, "Ballade," betokens the telling of a story and that it rests upon a poetical basis—a fact by no means incompatible as Liszt has so repeatedly proved with its variation form. After his pianoforte concerto (Op. 16) it is one of the most advanced of his works that we have made acquaintance with. Abounding, almost to excess, with all the characteristic traits, especially of harmonisation which we are accustomed to associate with Grieg, it is at once strikingly original artistically clever and highly dramatic; and in the hands of a practised player—for it is by no means easy to execute well—it could doubtless prove most effective. That Grieg has by no means stood still though it seems some time since we have received a work of importance from his pen, it seems to afford a welcome proof.

Two books of Waltzes, by Theodor Kirchner (Op. 23) like those of Johannes Brahms, to whom they are dedicated are not waltzes to dance to, but short pieces to play of a high artistic value, and often of serious import. Like Herr Kiel (in his "Waltzes for Four Hands and Deutsche Reigen") and many other composers, Herr Kirchner seems to have emulated the example set by many of compressing the largest amount of beauty of idea and artistic cleverness into the smallest possible space instead of having aimed at adding new interest to the waltz form by development. Such trials often fail especially when undertaken by composers so well versed in musical lore as the above named cannot but result in the production of much that is overwrought and that savours too strongly of pedantry and dry scholarship, at the expense of clearness, spontaneity of idea, and natural beauty. Though we cannot but think that the *ars celare artem* has been too much overlooked in the composition of these waltzes—indeed that the very reverse seems to have been their composer's aim—there is no denying that for the cultivated musician they richly abound with poetical ideal beauty and interest; but for the practical illustration of which a sympathetic and highly-skilled interpreter will be found indispensable.

Vol. XVI. of the "Salon Album" contains six favourite pieces of moderate difficulty by Th. Kirchner, Adolf Jensen, and Bendel. Two by Kirchner are waltzes. Jensen contributes a taking little characteristic piece, "Die Mühle" (The Mill) and a very melodious Etude (No. 2), but which bears strong evidence of having been suggested by Dr Hiller's well-known piece, "Zur Guitarre." Somewhat Schumannic in style, but especially pleasing are the two by Bendel, selected from a series of pieces entitled "Am Genfer See."

Of the more important items remaining on the list we must defer speaking till our next number.

Mozart's Pianoforte Concerti. Vol. 1. Pauer's Edition. Augener & Co.

THIS recently issued first volume of the new edition of Mozart's pianoforte concertos comprises Nos. 1 to 6, composed between the years 1754—56. As the order in which they appear is somewhat different from that adopted in some other editions it will be well to specify them by reference to Von Köchel's catalogue. They stand here as follows:—No. 1, in E flat, Op. 82, No. 4, Köchel 482; No. 2, in E major Op. 65, K. 453; No. 3, in G major, Op. 54, K. 466; No. 4, in A major Op. 82, No. 5, K. 488; No. 5, in D Op. 65, K. 450; and No. 6, in C major Op. 82, No. 6, K. 467. The speciality attaching to this new edition consists in the fact that the principal pianoforte part with a compressed score of the orchestral accompaniments to be used on a second piano, having been arranged and revised

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by Herr Pauer. The orchestration and the parts of the accompanying instruments are very fully and clearly indicated upon a separate stave. To the executant of the principal part, as well as to the student practising alone for his own delectation and improvement, the advantage of being able to see at a glance what the orchestra is about is self-apparent. Though at this period it is a rarity to find pianists of the highest attainments coming forward in public with Mozart's concertos still we suppose even the most staunch supporters of so-called "higher development" will agree in recognising the purity of their beauty of form and expression, and, at the same time, regard them as forming an indispensable part of the education of every pianist of pretensions. Whether we value them for their musical merit, or as a means of education, these concertos of Mozart's should be in the hands of every student. Thanks are due therefore to Herr Pauer as well as to the publishers, for thus making them accessible to all at a small cost, and in the convenient large octavo form, which has met with such wide approval.

The Magic Harp. Morceau de Salon. *Coralline.* Caprice. *La Maja.* Mauresque pour Piano. Par LOUIS DIEHL. London: Ashdown and Parry.

THE titles, if not also the contents, of these three pieces, will doubtless prove attractive to juvenile minds. The provision of "school girl" pieces calculated to make the largest amount of display with the least possible trouble appears to have been their author's principal aim. Regarded as concessions to indolence and the ignorance of unmusical parents, they may fairly be predicted with success. By a certain class of teachers they will be found useful; but cannot be looked upon as conducive to the acquisition of a taste for music of the highest kind. Mr. Louis Diehl appears to write with a full knowledge of the requirements of the class of teachers and pupils we here alluded to; but these specimens of his compositions, if such they are to be regarded, certainly do not say much for his inventive powers. In the *Magic Harp* there is a liberal sprinkling of small notes, arpeggios, and scale passages to be played with one finger *glissando*—the latter a device which has been sufficiently varnished, and we had hoped had ere this become obsolete. There is a trivial prettiness about the leading theme of *Coralline*; but it is varied in a common-place manner. It contains, too, a modulation (at the bottom of page 3), the harshness and abruptness of which will probably astonish others besides Mr. Diehl's pupils. *La Maja* is the most spirited and characteristic of these three pieces. Whether irregularity of rhythm is a characteristic of Moorish music we are unable to say. Certainly in *La Maja* there seems to be a bar or two wanting here and there.

Six Gavots for Harpsichord, Violins, and Bass. By A. CORELLI. Transcribed for pianoforte by E. PAUER. Augener & Co.

THE delight which Professor Joachim has so frequently afforded popular audiences by his inimitable performance of gavots, especially those by Bach, has probably more than anything else contributed to revive an interest in those old-fashioned dance measures. But whatever the cause there is no denying that of late years a vast number of old tunes of this class have been again brought to light, and almost as many more have been manufactured in imitation of them. The six gavots by Arcangelo Corelli—who flourished during the latter half of the seventeenth century—are interesting specimens of the music of that period, and are among the latest which Herr Pauer has made accessible to the modern pianist. In many particulars they will surprise those who make acquaintance with them for the first time. One will be struck at once with their general Handelian style, even in the recognition of passages which Handel seems to have borrowed for his organ concertos &c. Not one of them begins with a half bar—a form of rhythm which one has been wont to regard as specially characteristic of this species of movement, though there is no lack of instances to the contrary. One will be struck with surprise at the boldness of the consecutive fifths at the top of page 3, or well as, perhaps, at the rapid pace at which Herr Pauer has directed them to be played. Taken at his pace they will serve an excellent study, especially at those passages where there is a succession of chords of faint notes each for each hand following each other in rapid succession. But for the consolation of those who have not attained Herr Pauer's velocity of fingers it may be said that we do not regard the pace indicated by him as imperative for their due effect, desirable though it may be. Those who admire the musical Corelli, and wish to exercise their store of gavots, will be gratified with these specimens which Herr Pauer has taken the pains to transcribe.

A Christmas Fantasy for the Organ on Ancient English Carols for Christmas-tide. By W. T. BEST. London: Augener & Co.

CAROLS in church are quite a modern innovation or at least, quite a recent revival. Within the recollection of almost everybody among us an attempt to sing "The First Nowell" or "Good Christian Men" in service or thereafter would have been frowned down with the blackest of frowns. Now however, carols are in high favour, and not only in churches which are "high" are they to be heard but in churches of "low" if not of the "lowest" type. With such abounding evidence of their popularity Mr. Best did well to attempt a new setting of some of the more characteristic of them for the organ, for there can be no doubt that a very general desire exists to bring these to a hearing during the days which follow—aye and precede—Christmas Day.

The work before us is a very cleverly-made "Fantasy" upon the carols "God rest you, merry gentlemen," "A Virgin most pure" (A Virgin unspotted more properly), "The Babe of Bethlehem," "A Rare Song in praise of Christmas," "Christ was born in Bethleheme," "An Chanel," and "The Boar's Head Carol." These various themes the composer has treated individually, not in the variation form, but, with the air once introduced, by fragmentary development. So distinctly and clearly is this done that the organist who could not afford the time to play a piece of twelve pages might easily select one or more of the carols and work them into a voluntary with good effect. So rare are examples of artistic phrasing among organ pieces that we may well be excused for pointing out more than once the value of Mr. Best's works as studies of style. The work before us forms no exception to the rule, it is most admirably pointed for delivery, and this without being of a difficulty beyond the reach of ordinary players. In another direction too, this piece is of value—it shows how old-world music can be effectively and artistically treated both in design and harmony—things very useful to know in these days of Gregorian services.

Concerts, &c.

CRYSTAL PALACE.

THE ninth Saturday concert of the winter series commenced with Mr. W. T. Best's clever and well-written overture in C composed for the Norwich Musical Festival of 1875—the only orchestral work of our great English organist that we have been made acquainted with. The symphony was Schubert's in C No. 9—the last and greatest of his orchestral works and one which of late has been regularly brought to a hearing here in the course of each season, with perhaps as much good reason as Beethoven's choral symphony for with both masters the Ninth seems to bear the mark of a magic charm that by Schubert bearing the same relation to his orchestral works as does that by Beethoven to his. Splendidly rendered a hearing of it was a rare treat. The remaining orchestral work was the overture to Weber's *Der Freischütz*. By no means the least striking feature of this concert was the appearance, for the first time here, of Mrs. Beesley who came forward as the exponent of Liszt's "Fantasie Hongroise," for pianoforte and orchestra, written for Dr. von Bülow and with which he created a profound sensation on the occasion of his playing it some two years ago at one of the Wagner Society's concerts. Mrs. Beesley is a pupil of Dr. von Bülow's on her first appearance in London, at a New Philharmonic concert in 1875, she betokened the possession of so much talent and feeling by her admirable performance of Liszt's concerto in E flat, that, but for the fact that success in one concert-room does not by any means ensure an engagement in another we should

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have expected to have soon heard her again at one of our leading concerts. Though apparently slightly nervous at first as every artist of feeling undoubtedly invariably must be, she passed the frightful ordeal of a first appearance at the Crystal Palace with striking success. Her coming forward with a work by Liszt, whose position as a composer cannot as yet be said to have been duly recognised, was a bold undertaking. Judging by the warm token of the applause which Mrs. Beesley's performance evoked it may fairly be averred that it tended in no small degree both to advance her claims as a pianist and those of Liszt as a composer. It is, however, upon the lingers rather than upon the intellect that this fantasia of Liszt's makes the strongest demands. Admirable as it is as a concert piece we should have preferred hearing her in a concerto, say by Beethoven or Schumann, which would have been a better test of her intellectual powers. Believing as we do, in the possession of high intelligence, we venture to hope that we may not be long before an opportunity is accorded her of displaying it. Mme. Antoinette Sterling and Mr. E. Lloyd were the vocalists; their choice of songs could not however on the whole be regarded as a very happy one. Miss Sterling was heard in a recitative and air from Dr. Sullivan's *Prodigal Son* and in a couple of songs by Raff and Schumann ("Serenade" and "Wenn ich früh"), charming in themselves but ill adapted for so spacious a concert-room as that of the Crystal Palace. Mr. Lloyd made choice of an air "Come, O sleep," from Mr. Cowen's *Corsair* and a song "The Gleaners," by Mr. Thomas.

The tenth concert commenced with Meyerbeer's overture to *Struensee*—a tragedy by his brother Michael Beer. The score of this remarkable work which has always appeared to us to be brimful of experiment in orchestration resulting in most telling and novel effects, is on that account one of special interest in musical studies. It is further remarkable for its dramatic character the general cleverness of its construction and the boldness displayed in certain harmonic transitions. That a work so generally pleasing and so strikingly effective should not have been more frequently brought forward seems surprising. It had not been heard here since 1868. Herr Wilhelmj as usual, roused the audience to the highest pitch of enthusiasm by his wondrous rendering of Bach's Chaconne and Variations for violin solo, and again by his playing of Ernst's Airs Hongrois for violin and orchestra. Dr. Sullivan's cantata, "On Shore and Sea," composed for the opening of the London International Exhibition of 1871 was now heard here for the first time. Poor in invention and dramatic feeling, it is admirably scored for both voices and orchestra. The performance with Mme. Lemmens-Sherrington and Mr. Wadmore in the principal parts, was a capital one but could hardly be regarded as an adequate substitute for the usual symphony nor will this presentation of "On Shore and Sea" stand in the place of the new and important work promised by Dr. Sullivan, will his admirers have escaped disappointment. For the absence of a symphony however some amends were made by the magnificent performance of Beethoven's "Leonora No. 3," with which the programme closed.

The most exciting feature of the eleventh concert was the performance for the first time in England, of Liszt's symphonic poem, "Mazeppa." No. 6 of fifteen similar works and the first of the series which has been brought to a hearing at the Crystal Palace. Mr. Walter Bache in company with Miss Beesley having already at his late recital brought this work to a hearing in an arrangement by its composer for two pianofortes, and having announced it for performance with full orchestra at his annual concert in February next, there are doubtless some who will regard this anticipation of Mr. Manns's as an attempt on his part to take the wind out of Mr. Bache's sails. It is well, therefore, at once to state that nothing could be further from the truth. Mr. Manns hastily undertaken to conduct Mr. Bache's concert, for which he has engaged the services of the Crystal Palace orchestra. The present performance was given at Mr. Bache's full concurrence, partly with a view to ensuring at his concert a perfect performance of an exceedingly difficult work, and partly to familiarise his hearers with it beforehand. It being a work which certainly requires more than a single hearing for its due appreciation. To judge from the admirable manner of its performance, which must have involved unusual trouble, and from the enthusiasm displayed in the able analysis prepared by him for the programme-book Mr. Manns must be fully alive to its merits. Having thus broken new ground by presenting one of Liszt's fifteen symphonic poems, one can hardly think that he will stop with No. 6, but that he must have other treats of a similar kind in store for his audience. In "Mazeppa" (to quote the words of the programme) (A. M.), Liszt has given a gigantic musical picture of the terrible three days' ride related in Victor Hugo's soul-stirring poem, and of the poet's allegorical representation of the wrestled fight of genius and its final triumph over suffering and adversity." Extravagant as some may think its extraordinary work was listened to, and deserved to be, with rapt attention by a very numerous audience. Miss Anna Mehlig was the pianist, coming forward but not by her own choice with Dr. Ferd. Hiller's concerto in F sharp minor (Op. 69) which, admirable as it must have seemed as to first appearance as a specimen of the Mendelssohnian school already begins to sound old fashioned by the side of the more recent concertos of Schumann, Henselt, Rafl, Grieg, Tschaikowsky, etc. Full justice was done to it in performance both by Miss. Mehlig and the band. The symphony was that by the late Sir W. Sterndale Bennett, in G minor (Op. 43)—a truly charming work, and, surprising as it must appear the only one of the eight he is said to have composed which has yet been brought to light. Schumann's strikingly original and highly dramatic overture to *Genovefa* together with vocal pieces contributed by Miss Ida Cornal and Mr. F. H. Cox completed the day's scheme.

The programme of the twelfth concert which fell on the anniversary of Beethoven's birthday (December 16th, 1770) was devoted to a selection from the great master's works. It comprised the overture to "Prometheus," the so-called "Emperor" concerto, in E flat No. 5 interpreted by Miss Arabella Goddard), the choral symphony (the principal vocal parts in which were sustained by Mme. Blanche Cole, Miss Antoinette Sterling, Mr. E. Lloyd, and Mr. P. C. Pope), and several vocal pieces of lesser import.

The production of Euripides's *Alcestis* with music by Mr. Henry Gadsby in the opera theatre, on the 14th inst. was an event not to be lightly passed over. But in spite of the example set by Mendelssohn, we cannot regard the revival of the Greek dramas of two thousand years ago in company with modern music as at all desirable. We have every reason, however to speak well of the manner in which Mr. Henry Gadsby has fulfilled his share of an ungrateful task. That he should have undertaken it simply because it was wanted and because there was a certainty of his music being brought to a hearing, is by no means surprising when we consider the difficulty that composers have to contend with in getting their works performed; but that he should have carried it out in a thoroughly conscientious and high-minded manner and with no interest beyond that of supplying music as nearly as possible in keeping with the archaic character of the drama, it greatly to his credit. That he has succeeded as well as the exigencies of the case permitted may fairly be averred. The pianoforte score of his music has been published by Novello and Co., and well repays perusal.

MONDAY AND SATURDAY POPULAR CONCERTS.

Miss Anna Mehlig who has established herself as a universal favourite was the pianist on the last two Monday evenings before the Christmas holidays. For her solos on these two occasions she made choice of Beethoven's Moonlight sonata and Schumann's toccata in C (Op. 7), which latter on being twice recalled she supplemented with the same composer's favourite Tarantelle-Etude, "Traumeswirren." With Sig. Piatti she was heard in Mendelssohn's sonata in F flat (Op. 45), and in Chopin's Introduction and Polonaise Brillante (Op. 3), and with Miss Strauss, Zerlina and Piatti in Beethoven's fine quartet in C minor (Op. 29). It is to be regretted that so many of the subscribers to these concerts seem to regard them merely as offering an opportunity for listening to a little music on their way to an evening party as may be inferred from the number of late arrivals and early departures. The result has been that the more seriously disposed have been made to suffer not only by the extra hours thus caused, but by a reduction in the number of the concerted works. Thus we have only to record the performance at these two concerts of Haydn's quartet in E flat (Op. 71 No. 3) and Schubert's quintet in C major (Op. 163). The first named was led by Miss Norman-Neruda who has contributed a solo—viz. Corelli's sonata in D (Op. 5, No. 1) the second by Herr Straus.

Mr. Franklin Taylor was the pianist at one of the Saturday afternoon concerts, choosing for his solo the late Sir W. Sterndale Bennett's sonata "The Maid of Orleans" and taking part in Schumann's trio in D minor (Op. 63). Herr Straus introduced a novelty viz. a quintet by Pierre Gaviniès of which we hope to have another opportunity of speaking. The violinists engaged on these several occasions were Mrs. Osgood, Mdlle. Redeker and Miss Ellen Horne.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The performance of Schubert's *Mass in F* on a complete scale, with full band and chorus for the first time in England, which was given by this society under the able direction of Mr. Ebenezer Prout at the Town Hall, Shoreditch on the 29th of November was an event which certainly calls for a more detailed account

thus, for want of space, we are able to devote to it. The *Messa di Gloria*—the first of six masses by Franz Schubert—was composed in 1814 for the centenary festival of Schubert's parish church of Lichtenthal, a suburb of Vienna. For further particulars concerning it readers may be referred to the full historical and analytical account of it, from the pen of Mr. Ebenezer Prout, which appeared in the first number of the first volume of the MONTHLY MUSICAL RECORD (January, 1871). We have not only to thank Mr. Prout for this first hearing of it, but also for its publication by Messrs. Augener and Co., he having some years ago made a score of it from the separate parts as well as the pianoforte arrangement of the vocal score. The performance—in which the principal vocal parts were well sustained by Miss Marie Duval, Miss Geddes, Miss Pauline Featherby, Mr. Henry Guy (all of the Royal Academy of Music), Mr. Goodwood, and Mr. Thornley Beale—and which derived material support from a strong contingent of the Crystal Palace band, was worthy of all praise, and testified strongly to Mr. Prout's skill both as a conductor and choirmaster. That so thoroughly beautiful and remarkable a work should not ere this have been brought to a hearing it, to say the least surprising, that this performance of it will lead to its being heard elsewhere can hardly be doubted.

ROYAL ACADEMY OF MUSIC.

AN orchestral concert was given, under the direction of Mr. Walter Macfarren, at St. James's Hall, by the students of this institution, on Advent Eve, when the first part of the programme was appropriately devoted to a performance of the first part of Professor Macfarren's oratorio, *St. John the Baptist*, which (with Miss Bolingbroke and Mr. George in the principal parts) was highly creditable to the resources of the Institution. Of compositions by students there were an overture (MS.) "The Bride of Abydos," by A. H. Jackson and a *Magnificat* (MS.), for solo (Miss Mary Duval), chorus, and orchestra, by Eaton Faning, which gained the Lucas Prize Medal in 1876. The admission into the programme of the first movement of Rubinstein's concerto in D minor (Op. 70), played by Miss Isabel Thurgood, was an especial item of interest, if for no other reason than that it seemed to betoken that more liberal views have come to be entertained here in respect to the works of living writers than was formerly the case. Miss Evans performed the last two movements of Sterndale Bennett's concerto in C minor (Op. 9), and Mr. Hamplyde came forward with Mendelssohn's Rondo Brillante, in B minor (Op. 29). The vocal selections included the aria, "Fanciulle che l'core," from Meyerbeer's *Dinorah* (Miss Orridge); the recit. ed aria, "Ecco il paral" from Mozart's *Le Cinesi ne Tolo* (Miss Marian Williams, with clarinet obbligato, Miss Frances Thomas), and the cavatina "Se il ciglio" from Halévy's *L'Eclair* (Mr. C. F. Tinney); and the air "Hear ye, Israel" (Miss Lennox Graham), followed by the chorus, "Be not afraid," from Mendelssohn's *Elijah*.

The programmes of Mr. E. Dannreuther's last two concerts, given in the well-appointed concert-room attached to his residence in Orme Square, were rich in musical interest. Here chamber music of the highest class, adequately rendered, is heard to the best advantage, and with all the comfort and luxury which a private house can provide. Among the concerted instrumental pieces have been heard Schumann's Fantasie-Stücke (Op. 88) and quartett in A flat (Op. 47), Schubert's trio in B flat (Op. 99), Brahms's quintett in F minor (Op. 34), and Liszt's Concert-pathétique for two pianofortes. The vocal music, contributed by Miss Anna Williams and Mr. Bernard Lane, has also had a special interest, having been culled from some of the most charming examples of works by Berlioz, Schumann, and Wagner. At these two concerts Mr. Dannreuther was assisted by Messrs. Walter Bache, Kummer, Lasserre, Daubert, and E. Dannreuther. We are glad to see that Mr. Dannreuther has announced a similar set of four concerts to be given on Feb. 15th, March 1st, 15th, and 29th.

The scheme of the eighth trial of new compositions by the Musical Artists' Society, which took place in the Royal Academy of Music on the 9th ult. included sonatas for violin and pianoforte by W. H. Holmes and F. Davenport, a sonata for violoncello and pianoforte by E. H. Thorne, pianoforte solos, by C. Gardiner, a choral anthem, by Gwenda L. Prescott, and songs by E. F. Goar, W. H. Cummings, F. E. Barnes, C. H. Hullett, C. E. Stephens, W. H. Longhurst, H. Baumer, and D. Hume.

At the first of his organ recitals for the present season, given in the music class room of the Edinburgh University, Professor Sir Herbert S. Oakeley came forward with the following programme:—

TWO PRELUDES FOR ORGAN { (a) in C (b) in A flat	*Henry Kjerulf*
AIR, "Wilst du dein Herz mir schenken," Fugue No. 11 of "The 48"	*Bach*
ADAGIO, from Organ Sonata No. 1	*Mendelssohn.*
CHORUSES (a) "How excellent" (*Saul*) (b) The "Nightingale" Chorus (*Solomon*)	*Handel.*
ALLEGRETTO, from String Quartett No. 15	*Haydn.*
MINUETTO and TRIO, from Symphony in G minor	*Mozart.*
THEME, for Variations, from Sonata for P. F. and Violin, Op. 47	*Beethoven.*
GAVOTTE	*J. F. Gotthard.*
ROMANZA in C, from Op. 104	*Hummel.*
MARCH FOR ORGAN	*H. Smart.*

The *Scotsman* writes:—"The attention and frequent applause of the audience seemed to indicate some proper appreciation of the various pieces, and of the skill and taste with which they were played. One very interesting novelty was the air by Sebastian Bach, 'Ach, wie flüchtig,' as it is called, a Frischmann and beautiful song of the great contrapuntist—of which both words and music were written in his boyhood. It was picked up a few weeks ago by Sir H. Oakeley at Eisenach, in the house where Bach was born. Here however in relation to the 'Art of Counterpoint' the writer appears to be under a misconception. Thanks especially to Miss Friedländer, this beautiful song (published in German and English and in two keys by Augener and Co.) has during the last two seasons become tolerably familiar to London audiences. The original manuscript we believe, forms part of the Bach collection in the Royal Library at Berlin. A *fac-simile* of the manuscript is to be found in the English version of Brachvogel's romance, 'Friedemann Bach; or, the Fortunes of an Idealist,' published in 1875 by Samuel Tinsley.

The *Weekly Irish Times* makes favourable mention of the first recital by a party of amateurs, conducted by Professor Sir R. P. Stewart, Mus.D., of an original comic opera, *The Rose and the King*, which took place in the concert-room of the Royal Irish Academy of Music on the 4th of November last. This new opera is the joint production of two young ladies, the music having been composed by Elena Norton, and the libretto, adapted from a novelette by the late W. M. Thackeray, being the work of Mary Heyte.

Musical Notes.

ON the occasion of his recent visit to Rome, Wagner was waited upon by a deputation from the Royal Musical Academy of St. Cecilia, and presented with a diploma as Honorary Member of that institution.

MR. W. H. CUMMINGS read an interesting paper "On Purcell and his Family" at the second monthly meeting of the Musical Association on the 4th ult., which he illustrated by singing several songs and playing a fugue by Purcell. He should certainly be invited to repeat them in a more extended arena.

WE regret to record the death of Herr Hermann Götz, whose first opera *Der Widerspänstigen Zähmung* (*Taming of the Shrew*), has met with so wide a success in Germany as to lead to the entertainment of the brightest hopes as to his future as a composer—hopes, alas! doomed to be disappointed. He died on the 3rd ult. at Hottingen near Zürich in the thirty-sixth year of his age.

ADVERTING to the favourable reception accorded to *Pauline* both by the public and the press the *Musikalisches Wochenblatt* pertinently remarks:—"Cowen has already come to be recognised as a kind of Messiah for English national opera. From the fact that at present he appears to many tendencies to imitate Weber, Wagner and Gounod, it may be inferred that the English opera of the future will result in a strange mixture of styles."

MR. CARL ROSA'S season in London of opera in English terminated, as it began, with Cherubini's *Water Carrier*. The list of adaptations of foreign operas brought forward by him further includes Wagner's *Flying Dutchman*, Beethoven's *Fidelio*, Adolph Adam's *Giselle*, Nicolai Isouard's *Joconde*, Cagnoni's *Porter of Havre*, Bellini's *Sonnambula*, Verdi's *Trovatore*, Auber's *Fra Diavolo*, and Gounod's *Faust*. English opera proper having been represented by Balfe's *Bohemian Girl* and *Maritana*, Sir Julius Benedict's *Lily of Killarney*, and F. H. Cowen's *Pauline*.

AN article entitled "Birmingham and Musical Art," which has appeared in the *Birmingham Examiner*, a magazine recently established in Birmingham, introduces some curious statistics in relation to the works which have formed the staple of the triennial festivals held in that city. It appears therein that from 1768 to 1849 the name of Bach did not once appear in the programmes, that recognition of this master's colossal works was confined to the year 1837, when four numbers from the St. *Matthew Passion* were given, that from 1834 to the present date symphonies by only three composers have been performed, and those very rarely;

that but few of the best concertos have been played, and that not a note by Schubert or Schumann has ever been heard. With such evidence before us, it cannot be said that Birmingham has kept pace with the times.

MR. R. LUARD SELBY has been appointed Organist and Choirmaster to St. Barnabas Church, Marylebone.

TO CORRESPONDENTS.

DRUMCLOG.—A correspondent asks for information respecting a composition of Mendelssohn's, in which he introduces an old Scotch tune called "Drumclog." It is mentioned in one of Mr. William Black's novels, "A Daughter of Heth," but perhaps may be merely a creation of the author's brain. We have made inquiries, but without any definite result. Can any of our correspondents assist us?

KLESMER.—As it was explained by Dr. Hermann Adler in the course of his lecture on "Daniel Deronda," recently delivered to the Jewish Working Men's Club, the name "Klesmer" compounded of two Hebrew words, was given to the musicians who used formerly to play at Jewish weddings. No apter surname could be adopted to denote the Hebrew extraction of the clever Bohemian or Polish musician of the style of Rubinstein.

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FEBRUARY 1, 1877

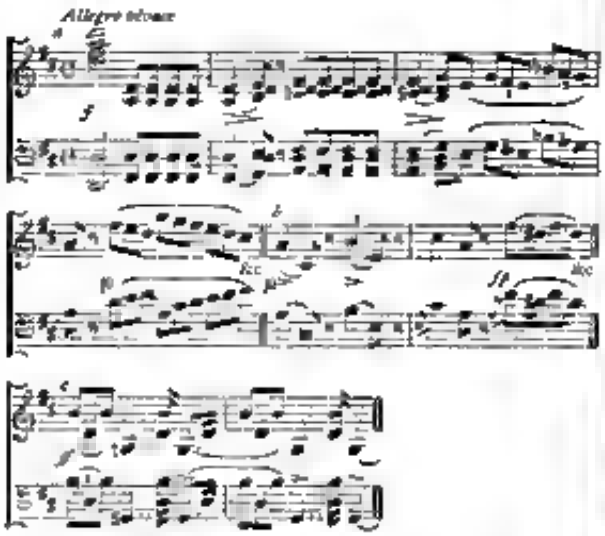
FRANZ SCHUBERT: A STUDY.

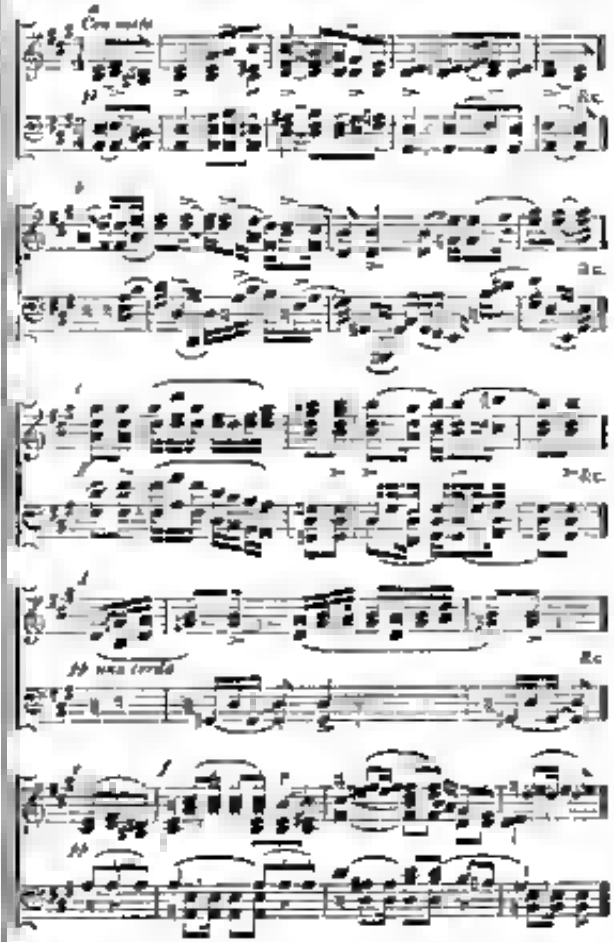
BY FR. NIECKS.

(*Continued from page 7.*)

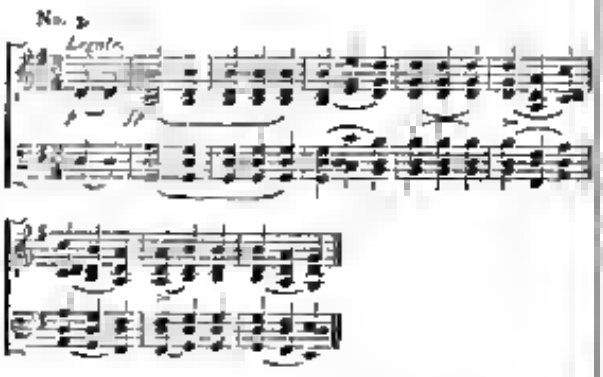
THE PIANOFORTE WORKS.

THE first movement of the Sonata Op. 53, in D major (1825), is all life and healthful strength—a breaking, gushing, onward rushing, a ceaseless motion from beginning to end. No time is left for reflection: we are carried away by an irresistible current; and when at last we come to a stand, and look back with wonder on this mighty whirl and swirl, we cannot but raise our voice in praise of the matter and form of what we have heard. The reckless light-hearted, and withal good-humoured second subject (No. 1, *b*), with the willful *un poco più lento*, in C major (No. 1, *c*), which leads back again to A major, is a sufficient contrast to the obstreperous and archly playful first subject (No. 1, *a*), and yet in perfect keeping with the dominant state of feeling expressed in this movement.

No. 1.

The *Con moto* is the first example of Schubert's "heavenly length" we meet with in our survey. Imagine a moderately slow movement of six octavo pages—in fact, of about two hundred bars! And yet one cannot say that it is too long: that it wearies, for one's pleasurable attention is kept alive to the very last. Besides the charm of melody, it is the variety of rhythm which contributes to this effect. The opening, a broad, full outpouring of fervent feeling (No. 2, *a*), is followed by broken and fitful utterances, sounding like reproach, now fretful (No. 2, *b*), now ebullient (No. 2, *c*), and at last subsiding into the persuasive flute melodies, whose sweetness intoxicates and rocks us into dreamy forgetfulness (No. 2, *d*). How the different parts mentioned occur again in different keys or otherwise altered I leave to the reader to trace and will only draw his attention further to the last repetition of the first subject (No. 2, *e*), which, with its new rhythmic accompaniment and new instrumentation, is particularly lovely.

No. 2.

The scherzo contains much that is beautiful: the first part is vigorous and manly, the trio in the genuine Schubert style. But the whole is too unequal to afford undisturbed enjoyment. Passages like the one beginning at bar 11 of the second part of the scherzo, and some portions of the second part of the trio are not on a level with the rest of the movement, and still less with the preceding part of the sonata. The melodic and harmonic cast and the instrumentation of this trio, are a favourite manner of Schubert (No. 3). The same distribution of parts, all of which proceed mostly in similar motion, octaves in both hands, and the frequent often iterated notes, are to be found in many of his works: for example, in *Moments Musicals*, Nos. 2 and 6, in short passages

of the second movement of this sonata and in other places.

No. 3.

But what shall we say of the last movement? It is a puzzle. How could the composer yoke together such a *quadrigæ*? What connection can there be between this fourth movement and the first three? Must we think with Florestan in Schumann's short notice of this sonata, that it is a satire on the Pixyni Vanhal night-cap style? Or was Schubert so full of new concepts and plans as weary of the work in hand that he tried to get rid of it in the soonest way possible, no matter how? I hesitate to answer these questions. But who could help smiling on hearing the last movement? Its old-fashioned ways, which remind us of shoebuckles, knee-breeches, shirt frills, and powdered wigs of quaint drawing rooms, and neatly laid-out gardens, ornamented with diminutive artificial grottos and such like toys of the good old time, contrast so strangely with the woodland odour and hill breezes of the nineteenth century all which pervades the other movements.

The next five sonatas—No. 3, in A major, Op. 120; No. 4, in E flat, Op. 122 (1819); No. 5, in A minor, Op. 143 (1823); No. 6, in B major, Op. 145 (1817); No. 7, in A minor, Op. 164 (1823)—need not detain us long. Written without effort but also for the most part without inspiration, they are often rhapsodic and full of smooth flat insignificance. They contain much we have heard elsewhere and better, and what is Schubert's own was not always worth saying or did not deserve so much discussion. In one place we find pleasant details buried in a waste of platitudes and empty phrases, in another pretty trifles spun out to undue length so as to add another limpid roll of melody losing itself in an *étude de la vélocité*, or some noisy passage without any particular meaning one of the kind so often met with in the instrumental works of the Mozartian period and which reminds one of the *finale* in solo pieces where after the soloist has finished his exhibition, the accompanying instruments seem to bawl out with all their might *vox phaudite*. What Schumann says of the fifth sonata—"It does not belong to the first rank of his (Schubert's) performances, still it affords us a rich view of his inner life"—is applicable to every one of the five sonatas now under our consideration. Only let us remember that Schumann's words express the highest praise possible, are, in fact, the expression of benevolent criticism, which of course overlooks or in silence passes over many things. This is what Schumann does with regard to the first movement of the fifth sonata which in some places is really a little too puerile and nowhere rises to any particular noteworthiness. In short, you cannot fail to pick up here a grain of gold, there a fragment of a pearl; only do not expect to find chaplets and necklaces.

And now we come to Schubert's latest sonatas (1828[2]), namely those in C minor, A major, and B flat major. They are undoubtedly superior by far to the last-discussed works, and often present nobler and deeper thoughts than the first sonatas, but none of them is such a complete whole, such a poetic conception as the Op. 42 in A minor, nor do we always get Schubert pure and simple. He tries sometimes to look taller than he really is. Every man has a sphere which he may widen, but cannot go beyond with impunity. Schubert, in allowing himself to be attracted outside of and above it, was obliged to leave behind him much of his peculiar power, or rather let us call it charm, and yet could not attain what he strove after. Schubert can pour out thoughts with lavish abundance, he can play with them, develop, oppose, unite, involve, and resolve, he cannot. His thoughts reach at times the elevation of Beethoven, but he has neither the power to sustain that pitch, nor the perspicacity to follow these thoughts to their ultimate consequences and to discern their manifold relations, and, lastly, the art and mental grasp to gather up the various threads of thought and weave them into the web of one grand conception. Schubert gives us only parts, more or less well joined together. He is not thought-compelling, but rather thought-yielding.

The first of these three sonatas, No. 8, in C minor, is a kind of *sonate pathétique*—Beethoven translated into Schubert. That Beethoven's work gave the impulse to this composition can hardly be doubted. It is not only the general emotional aspect, but also certain expressions and turns, which we distinctly recognise. Notwithstanding this, it is a notable work deserving our attention and esteem. How different in the firm gait and assured air of the master here from his awkward uncertain stagger in the five immature works which precede it. Yet one asks: Would not his own way of saying, though less heavenly soaring, have been more valuable to us? Would not his own sweet voice have given us more comfort and delight than his borrowed voice gives us strength and inspiration? "There are so few voices and so many echoes," says Goethe. Pity that one who had a voice should have ever so far misconceived his mission as to make that of another. Schumann, when he delineated the relative position of Schubert to Beethoven as that of a woman to a man was afraid of being misunderstood, and hastened to add that only compared with Beethoven could Schubert be called feminine; that compared with others there was enough of the man in him; that, in fact, he was "one of the boldest and most free thinking of modern musicians." I think the character of Schubert as it appears in his works may be called feminine in a wider sense. Of course every one acquainted with his works will admit that they often show a fine nervousness of thought and expression, but this kind of manliness may also be found in the works of some women. Women are not without energy and aspiration; what they lack, if history teaches us aright, is sustained strength and wide-reaching comprehensive thought. To say that such or such a woman surpassed such or such a man would be no proof of the superiority or equality of the sexes in this respect. We must compare the best with the best. Now what Schubert is wanting in is just this sustained strength and comprehensive thought. He has made many mighty attempts but he is fully successful only in the even walks of nature, in the picturing of a pastoral world and in those sharp flashes and soft irradiations of intuitive perception, his songs, many of his smaller pieces and innumerable details of his larger works. Aurora Leigh, the woman poet in Mrs. Browning's poem, exclaims, "Perhaps a woman's soul aspires,

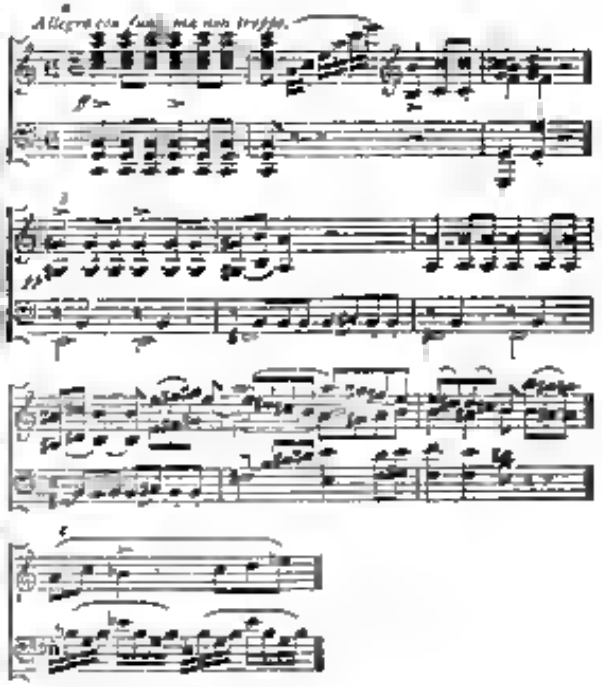
and not creative." If we take the words "to create" in their true and noblest sense, applicable only to the exercise of the highest gift of genius it was perceived to the Christian world by Dante, Shakespeare, Goethe, Raphael, Beethoven and a few more—that is "to create" as opposed to "to compose"—we may easily say that Schubert might have applied to himself words of a similar purport. Indeed, if we once turn our attention that way we shall soon discover in his compositions many features good as well as bad, which are known to be characteristic of the literary works of female writers: fine sensitiveness, delicacy of feeling, ready sympathy, acute observation—especially of little things that are nearest and dearest—occasional outbursts of power, short glimpses of far reaching vision, and, along with this, a languid dreaming, a complaisant dwelling on the comparatively unimportant, frequent digressions—the most trivial finding often a place beside the most noble—a losing sight of the whole over the details. Still it is only a similarity, not a perfect likeness; he has enough of the man to distinguish him from the woman. The sex can never be quite disguised, and fool he or she who regrets it. For there is work for both sexes and for each individual within them. As woman has a work to do in art, as well as in life, which can only be done by her, so also has Schubert done work which could not be done by any one else, be his name Bach, Mozart, Beethoven, or what ever you like. Here, perhaps, you will allow me a parenthetical remark, suggested by Schumann's comparison and our discussion. Is it not strange that although so many women have attained to high places in literature there is not one woman composer that could be ranked with a Mrs. Browning, George Eliot, George Sand, and others? One would have thought that the sensitiveness and delicacy peculiar to woman would have particularly qualified her for some styles and branches of musical composition. But enough of digression.

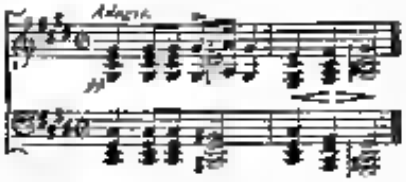
In reading the three sonatas before us we find that as we go on they become more and more pregnant with the composer's individuality. The first movement of No. 9, A major, has not the completeness of the corresponding portion of the C minor sonata; on the other hand it has more of the true Schubertian character. Without dwelling on the charming passages contained in the first part, and the subjects of which it is composed, let us observe the full abandonment, the outpouring of luscious sound with which the second part opens; it is quite characteristic of the man, and so much truer than his heroic measures. Also in the Andante we find food for our admiration, at any rate we cannot say that this is not Schubert's voice. The third movement looks more like the sketch and promise than the completion of a scherzo. The piquant opening bars degenerate into a common waltz tune, and we are disenchanted before the part comes to an end. It seems almost as if in the last movement Schubert wished to make up in length for its want of breadth and depth.

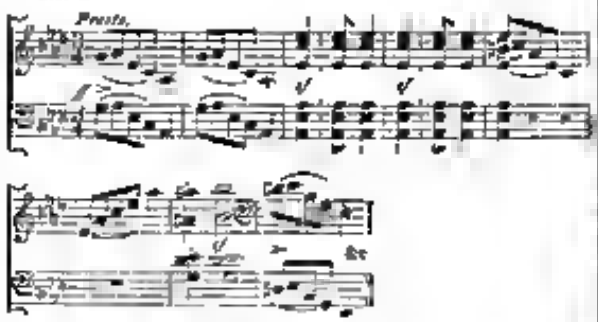
No. 10, in B flat major, shows us our amiable Franquite himself again, with his comfortable, good natured communicativeness making the most of his slender subjects—the second being very slender indeed—and as much as he enlarges upon them of considerable length; nevertheless, on he always brings forward some new circumstance or gives a new tone or expression to the old story, we arrive at the end of the first movement unwearied, pleased, and happy. The Andante is a gentle flow of soft sweet melody, which one enjoys but does not criticise. So also the scherzo is perfection in its way. The negligent, careless gait of the last movement has something of the nature of an impromptu effusion. It is a series of musical thoughts placed side by side without much connection, each delightful, none of them of great significance. The first and the last work in the volume are the best specimens of Schubert's sonatas. The former, however, is a much more concise, harmonious, and poetical composition; it has also more freshness and colour, the latter being languid and pale as compared with it.

The Fantasia, Op. 15 (1820), in C major, is one of the finest creations of Schubert, although, in its original form, it is no more than the short-hand record of a grand conception, a sketch in chalk of a large wall painting. The work makes demands far beyond the capabilities of the piano. Not that anything in the music is not playable; every practised player will master the difficulties, but the present form falls short of the idea. There is a virile energy in this fantasia which is quite exceptional with Schubert, and perhaps has not in the same degree been attained by him in any other of his works. An orchestra is required to give expression to that firm massiveness. Indeed, one hears distinctly the bursts of the brass—the soft sustained chords and melodies of the wood, and the wild rush of the violins. Then there are passages—take, for instance that in E major (Peter's Edition, Vol. II. p. 4, third line from the bottom)—where we have mere outlines and where the shading and colouring has yet to be put in. Did Schumann think of this piece when he exalted Schubert's pianoforte instrumentation above that of Beethoven?

The fantasia consists of four movements closely connected with each other, not only by direct transitions from one into the other, but also by their thematic contents. The first is given out in the first three bars of the first subject (No. 4, *a*). The second subject takes up the rhythmical figure of the first bar, and the melodic step of the third in an altered form adding thereto new matter (No. 4, *b*). After a modified repetition of the first subject a new melody appears (No. 4, *c*) which originates in the fourth bar of the second subject.

No. 4.

Once more returns the first subject, like a wreck tossed about in a tempestuous sea; but by degrees calm is again restored, and we drift quietly into the andante. The theme is well known from the composer's song, "The Wanderer." In the first bar we have again a reminiscence of the commencement of the first movement.

No. 5.

The variations, shadings, and illaminations of the theme are interrupted by the third movement (presto), which has the character of a scherzo. In bars 3 to 6 we recognise once again our old friend.

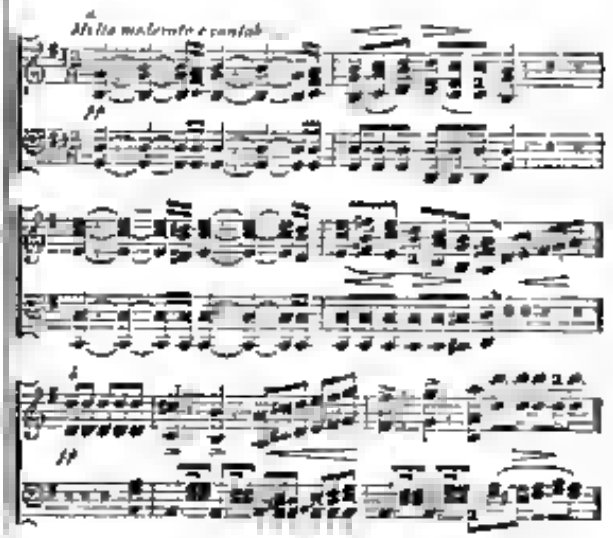
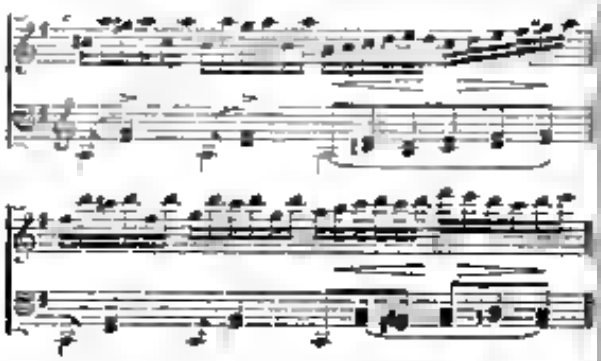
No. 6.

This piquant and lively movement leads straight into the fourth and last division of the work, the ruling theme of which does not disguise its origin.

No. 7.

This part of the fantasia opens with a vigorous *fugato* and is in this as well as in its further course instinct with quickened life, an outburst of proud defiance and triumph.

Liszt has arranged the piece for the piano and orchestra. I do not know the arrangement, but if the data of Schubert are handled with respect the liberty taken with the work is not only justifiable but deserving of high praise, as in its present shape the fantasia more especially the first and last movements is not presentable to the public, and only fit for private inspection, just as *faute de mieux* we content ourselves with an engraving when the painting is not within reach. As to the much-discussed question about the tampering with the works of other composers, it may not be out of place to quote here a remark of Schumann's, made in speaking of Liszt's arrangement for the piano of Schubert's songs. He says, "It comes in the end to the old question whether the interpreting artist stands above the creating one, whether he may remould the latter's works at will. The answer is easy. We laugh at a foolish one who does it bodily, we allow it to a clever one when he does not destroy the sense of the original." The question, in fact, cannot be answered in the abstract by a plain No or Yes. We must decide it in every individual case when there is a concrete example before us.

Fantasia, Andante, Minuet, and Allegretto, Op. 78.—If we come to this work with souls full of aspiration, thirsting for activity, or seeking food to keep up the rush of excitement, we shall throw it aside with disdain. And yet we should do wrong. Are we made to pass our lives only in attempts to fly towards the unattainable, to consume ourselves with passion and care? Is there no time allowed us where we may, childlike, play in the pleasant sunshine and shaded alleys of our existence forgetful of yawning eternity, forgetful of the fierce necessities of this world? A toying with life and nature in hours for the moment, these are the contents of this work. Reclining in the grass, we watch the flowers, follow the flights and stays of the butterfly, listen to the twitter of the birds, without racking our brains with the themes of philosophy, heedless of the facts and mysteries of natural history, simply enjoying the beauty of Nature and inhaling in large draughts its delightful balmy influences. This is Schubert's fantasia, and thus viewed we shall do justice to it. The work is not grand and elevating not passionate or ingenious—it is simply charming and beneficent. Why should we be angry at or spurn a flower because it is not a tree? As the piece opens we feel a delightful calm coming over us and the sweet breath of the open air; no walls oppress us and yet our being is confined to a narrow sphere (No. 8, *a*). Then the second subject (No. 8, *b*), what pure joy! Such as it is can only be felt when we are in contact with Nature in its lovely loving moods. And when the same melody is repeated with a rippling motion (No. 8, *c*) is it not as if we heard the cheerful choir of songsters warbling among the trees? No doubt the movement is long very long; if you are in a hurry, don't play it. But suppose you wish to be idle for a little to give your energies some breathing time or to turn away from the cares of the present and the regrets and fears of the past and future take up this fantasia, and you will feel grateful to Schubert then.

No. 8.

The andante opens a wider horizon; it is as awakening from the dreamy narrow self indulgence of the first movement; the heart, astir with loud longing sends out thoughts full of love, hope, and trust, clouded by moments of dread and doubt that make the out stumbling more earnest and anxious. On the whole, however, the emotional state depicted is one of happy joyousness.

The third movement, minuet and the last, allegretto have again the quiet pastoral character of the first, but it is new as if the landscape was enlivened with human beings—men and women become children again. The minuet is lovely. The sportiveness of the first part, the grim beginning of the second, all in fun of course, and the graceful waves and twinklings of the trio—don't you see the dancers before you?—form a pretty picture. It would be easy to point out little niceties; for instance, the pp. echo in the first part, the change from minor to major at the commencement, the modulation to G sharp major in the second part of the trio. I know very well they are neither very learned nor novel effects or in any way wonderful but are they not pretty charming?

The allegretto moves and trips along so contentedly, one sees so many smiling, humorous faces, hears so many happy, laughing voices, that it must make the old young again and the young some generations younger. Schumann says of it, "Let him who has no imagination keep away from the last movement." No doubt it costs us people of the present time some trouble to lift ourselves into a purer sphere of thinking and feeling like that of Schubert. This work is a suitable pendant to the sonata in A minor, Op. 42.

(*To be continued.*)

THE HUNGARIAN ELEMENT IN THE WORKS OF GERMAN MASTERS.

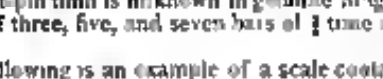
WHETHER it be due to the frequency with which Madame Schumann and Professor Joachim have come forward with the Czárdas (Hungarian national dances) adapted and arranged by Brahms, or to other causes, it cannot have escaped notice that of late considerable interest in the so-called Hungarian style has been manifested both by the publication of works in which it is predominant, and by the frequent allusion to it in analytical programmes and critical notices, especially of works by Schubert, Liszt, Joachim, and Brahms. Before examining into the part which Hungarian music plays in the works of German masters, and which will be found to be more important than is perhaps generally supposed, it will be necessary at least to define what most truly its leading characteristics. A brief survey of its origin, so far as this can be determined with any certainty, will add greatly to the interest of our task.

The so-called Hungarian style of music as it has come to be recognised cannot by any means be regarded as indigenous, but may most properly be briefly defined as the product of a commixture of several races. More than one fourth of the population of Hungary proper (*i.e.*, Trans-Leithan Hungary as it has been to be called since its union with the Austrian empire in 1869) consists of Magyars, the descendants of the ancient Scythians of the Tartar-Mongolian stock, who, after wandering from the Ural mountains to the Caspian Sea, and thence to Kiev, established themselves in Hungary in the ninth century. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews, and Gipsies. Of this mixed population the Magyars as the dominant lords of the soil, and the Gipsies, as the privileged musicians of the country, are in the main to be regarded as the joint originators of the national style.

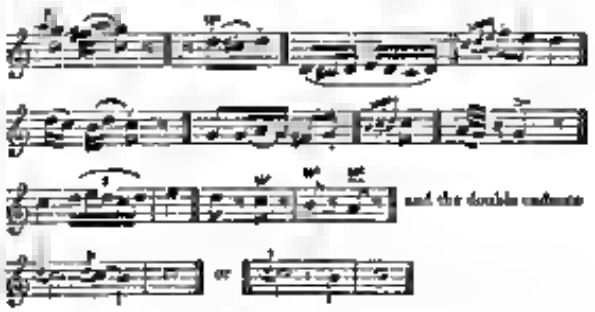
Among the principal characteristics of Hungarian-Gipsy music may be enumerated a strongly-marked and effective rhythm, the frequent employment of superfluous seconds, and the introduction of various kinds of embellishments. The strongly marked rhythm alluded to as frequently occurring is that termed *alla zoppa*. It consists of phrases of three notes, of which the first and third are half the value of the second, *e.g.* —

This system of syncopation and displacement of accent is not confined to the component parts of single bars, but is often found to extend over certain periods, the strong accent falling upon the second and fourth bars of a four-bar period instead of upon the first and third as with us. Though triple time is unknown in genuine Magyar music, periods of three, five, and seven bars of ♩ time are not uncommon.

The following is an example of a scale containing two superfluous seconds —



Among the various kinds of embellishments mostly in use may be enumerated the following —



Musicians will find no difficulty in tracing the natural and original form of the passages of which these are metamorphoses.

It will be asked, "But whence came the Gipsies?" The most eminent modern ethnologists assert that they migrated to Europe from Hindoostan in the fourteenth century, if not earlier. If this be so, it accounts for many of the leading characteristics of the national style as at present it is regarded. It cannot be said that these interesting vagrants, who are to be met with as professional

musicians in most European countries, have preserved anywhere a national music of their own, but rather that they have adopted in every country the music of the people among whom they live, engrafting upon it, at the same time, much in their mode of performance, which they appear to have traditionally preserved from their Asiatic forefathers. Carl Engel, in "The Music of the most Ancient Nations" (John Murray, 1864), remarks that when the Gipsies in Hungary perform a favourite national melody, it becomes a variation, or rather a fantasie upon the simple tune. The introduced passages, *graces, turns, shakes, arpeggiaturas*, &c., of which we have given some examples, are, however, frequently so original, tasteful, and effective, that these peculiar performances have obtained a well merited renown. The same mode of treating a melody in extempore performances prevails in Hindoostan. Captain Augustus Willard, in a "Treatise on the Music of Hindoostan" (Calcutta, 1834), writes:—"The peculiar nature of the melody of Hindoostan not only permits, but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form, but on its repetition, which is a natural consequence occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment called *alap*, and after going through a variety of *ad libitum* passages rejoin the melody with as much grace as if it had never been disunited, the musical accompaniment all the while keeping time. These passages are not reckoned essential to the melody, but are considered only as grace-notes, introduced according to the fancy of the singer, where the only limitations by which the performance is bound are the notes peculiar to that particular melody, and a strict regard to time."

The practice is so nearly assimilated to that of the modern Hungarian Gipsy musician that it seems to point to Hindoostan as their original home. So also does their predilection for the use of scales containing two superfluous seconds, which appear to have emanated from the pentatonic scale of Asia.

Concerning the Gipsies of Hungary, Liszt writes:—"If we would analyse and dissect their music with a view to passing an opinion upon its contexture, and comparing it with our own, we must first take into consideration what are its distinguishing marks of difference. Before all things, mention must be made of its system of modulation, which is based upon a kind of total disregard for every existing system. The Gipsies recognise neither dogmas, laws, rules, nor discipline in music any more than in anything else. To them everything is good, everything is allowable, provided that it pleases. They shrink not from any boldness in music, as long as it corresponds with their barely instincts, as long as they see in it a faithful reproduction of themselves. Art being for them neither a science to be acquired nor a trade to be practised, but a faculty which betokens itself by certain processes and tricks like those of a conjuror, nor a sorcery for which one employs a certain formula—art being for them a fortunate language, a mystic element alone known to the initiated—they make use of it only according to the requirements of what they have to say, and do not allow themselves to be influenced in their manner of speaking by any extrinsic reason. They have invented their music—and have invented it for their own use to speak and sing to themselves in the most heartfelt and touching monologues. How could they introduce into it principles and rules—they who do not admit rules at all? They have had a garnet and a primitive language and have never shown religious or sincere respect except for the preservation of the one and the other. Moreover, they do not subject their musical material to any rule, especially as regards the relation of one key to another. With them intermedial modulations are regarded as so little obligatory that they may be spoken of as exceedingly rare and when they present themselves may be considered as a corruption of modern times, as a blot upon and an obliteration of the original type. In genuine Gipsy-music chords of transition are, except in rare instances, completely dispensed with in passing from one key to another. In the face of such *salto mortale* ordinary musicians stand aghast, surprised and embarrassed, they would have exclaim "This would be really beautiful if it were correct!" forgetting that under certain circumstances the beautiful is not beautiful, except under the condition that it is able to emancipate itself from certain fictitious shackles which, not having existed always and universally, it would be presumptuous to assert must be always and universally perpetuated. For the most part, our musicians, artists and men of education, fail at first to comprehend this mode of suddenly merging oneself in a chord which instantaneously either freezes or inflames us, of passing without preparation from one key to another the most remote, of changing one's mood on the instant for another, with which it has no apparent connection. The professional musician is amazed at first sight of this musical anomaly, while the ordinary listener at once seizes its poetical effect without taking into account the singular boldness which has produced it. The ruling feature of Gipsy music once remarked, one can summ up what one has to say of most importance about it, by calling attention to the three principal points which determine its character and from which all its other peculiarities are derived, viz.:—its intervals, not in use in European harmony; its rhythms, essentially Bohemian; and its luxuriant *fioriture*, eminently Oriental.

(To be continued.)

A CONCERT OF THE ROYAL ACADEMY OF MUSIC IN BERLIN

(FROM A CORRESPONDENT)

The Berlin Academy of Music is one of the institutions which owe their existence to the dominant spirit of centralisation. Every branch of art and science boasts an Academy in the "modern Athens," "Kaiserstadt" nay "Weltstadt," or whatever epithet sanguine Berliners may bestow on one of the largest, but certainly one of the least attractive of European cities. No matter whether Berlin is a suitable nursery ground for a given institution or not, whether of natural or artificial growth, the institution is founded, invested with the halo of royal patronage, and on the wings of this precious attribute it is kept floating somehow or other; live it *must*, if it is only to keep up appearances. Happily this appears to be the exception, and not the rule.

Of the numerous academies in Berlin, the Academy of Music is of comparatively recent origin, and no institution has probably encountered more odium from without, although Professor Joachim is its distinguished director. It is viewed with no little jealousy by the time-honoured conservatoires of other towns, and an inflammatory pamphlet which appeared last year from the pen of A. Reissmann,[1] not only violently attacked the Institution

[1] "Die Königliche Hochschule für Musik beleuchtet," von A. Reissmann, 1873. The author is the well-known and able musical writer. There is much truth in his assertion that the head of an Academy of Music should not be a specialist or virtuoso, but the incessant fleers with which published by the personal attack upon Professor Joachim and his colleagues, moreover, Professor Joachim has proved that he is not only a virtuoso, but competent to preside over the institution.

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itself, but teemed with personal invectives against Professor Joachim, and against some of the appointments he had made. The pamphlet deservedly shared the fate of all purely personal abuse; for no Academy of which Joachim and no Kiel are distinguished ornaments can afford to ignore such an onslaught, and is not to be rudely shaken. The practical results attained are the best defence, and the monthly concerts instituted by Professor Joachim, with a band and chorus numbering about two hundred performers, and composed exclusively of pupils of the Academy, attest most eloquently the success of the undertaking—a success which is due to the cultivation of a specialty.

One of these concerts took place early in November in the hall of the "Singakademie," before a crowded and artistic audience. The preceding concerts had been devoted almost entirely to strictly classical and sacred music. On this occasion, however, the programme was more modern in its character, and it would be impossible to make a more judicious, and at the same time, a more ambitious selection than Schumann's symphony in D minor, Brahms's "Schicksalslied," and Mendelssohn's "Walpurgisnacht." The first composition, beaming with Schumann's poetic exuberance which in this great work is enhanced by the irresistible swing and youthful fire pervading it, the second, placed by many above Brahms's "Requiem" essentially intellectual in its conception and appealing to an advanced audience; the last, in its way indisputably Mendelssohn's *chef d'œuvre*, excelling by classical cleanness in form, by vivid imagination and refined taste in substance—all three are works the performance of which puts even virtuosi to the test, and cannot be attempted by mere tyros or amateurs with any hope of success.

To the honour of the Academy be it said, the rendering of them all was truly admirable. Truly admirable especially the training and discipline, of which both band and chorus gave proof. The purity and compactness, the delightful precision in the attack, the uniformity in the phrasing, the strict attention to light and shade, can surely be traceable only to highly efficient teachers, and, as regards these concerts, to the great artist and conductor who is looked up to by his large and youthful crew as a really good master should be not with fear, but with love and reverence. In the chorus it was the trebles more especially that excelled, while among the string instruments the violins carried off the palm; the clearness and vigour and withal the elegance in the bowing, the remarkable swing and elasticity maintained throughout the performance, were a most cheering, an intensely refreshing feature, one which revealed a world of discipline, and left an abiding impression. The peculiar excellence of the band was perhaps most prominent in Schumann's great symphony. The phrasing of many passages was novel, which made it all the more interesting, and the delicacy of light and shade was a true mirror of the conductor's own inspiring style. Indeed, I am by no means sure that in these respects the performance did not show more careful reading than the recent performance of the same symphony at the Gewandhaus in Leipzig.

I need hardly add, that the warmest applause rewarded both the distinguished conductor and the performers. There was a singular charm and an elated zeal about all these youthful disciples of Apollo, as they threw themselves eagerly into their exhilarating task, conscious that they were on that trial before a critical audience—but confident that their performance would redound to the credit of the Academy, that they would prove worthy pupils of Professor Joachim. And well may they be proud of such a chief, the vigorous and indefatigable conductor, the refined master, the consummate artist, whose name is a household word wherever the Muses have found a home.

C. P. S.

THE WAGNER PERFORMANCES AT BAYREUTH.

THE paragraphs in the German papers purporting to give particulars of dates with regard to a repetition of the performances at Bayreuth appear to be premature. Herr Wagner has just issued a letter addressed to the committees of the various Wagner Societies, a translation of which we subjoin, wherein he proposes that they should amalgamate into one general society, to be called the *Society of Patrons of the Festival Plays at Bayreuth*, with a view to avoid the public sale of vouchers for seats or of speculation therewith. He wants the new society in the first place to dispose of £5,000 worth of seats amongst its members, and furthermore to make efforts towards obtaining a Government grant for another sum of £5,000 per annum, to be set aside for the purchase of free seats, to be distributed among persons chosen by the Government. Herr Wagner's letter runs as follows —

"BAYREUTH, *Jan 1st* 1877.

TO THE DIRECTORS OF THE WAGNER SOCIETIES.—Concerning all the satisfactory impression produced upon the greater part of the audience at last year's festival plays I was impelled towards a repetition and continuation of the work begun. I could not however help seeing that in order to maintain the distinctive character of the undertaking in its integrity I ought to revert to my original plans.

After the depressing accounts circulated at the outset by a considerable part of the press had been satisfactorily refuted the success of the performances proved such that an interpreting speculator might have made a handsome profit out of further subsequent repetitions thereof. That which prevented such repetitions was by no means the impossibility of keeping the executants at Bayreuth for any greater length of time, but rather the irresistible conviction that in offering our performances to a merely paying public, we should diverge completely from the course in which I had originally pledged myself towards the patrons of our undertaking. And it is this very consideration which still makes me hesitate to announce a repetition of the festival plays this year—or to offer tickets of admission to them at a certain price, though my warmest friends hold that such tickets would sell easily and quickly at the reduced rate they would now be offered at.

To explain my repugnance towards such a plan, I may refer to my first published address to my friends concerning Bayreuth,[1] wherein, after explaining the characteristics of the proposed performances more minutely, I addressed my acquaintance and such of the public as were inclined to uphold the artistic tendencies of my undertaking. Through their steadfast support I had the satisfaction to find the necessary means for the inauguration as well as in part for the execution of the scheme placed at my disposal. Yet, in the end, I found myself compelled by untoward circumstances to have recourse to the curiosity of the general public and to allow tickets of admission to be offered for sale. By doing this, my work, as well as the artists who so generously devoted their powers to its execution, was placed in a false light through which both it and they suffered equally. And hence arose the misconception that I was trying to force the work and the peculiar mode of its execution upon the operatic public in general, whereas my intention, clearly and frequently expressed, was solely to offer it to its well-wishers and promoters. I therefore consider myself justified in simply returning to my original plans, as I can on no account further plan the true supporters of my undertaking in the same category as those who wish to hinder its influence. I owe that to the artists as much as to our lay friends, whom I have always wished to draw into a sphere of artistic intercourse which should be exempt from the abuses of the usual operatic performances. We are however still occupied in developing the novel style. We have to remove defects on all sides, to make amends for imperfections which inevitably accrue in so new and very complicated a task. The experiences at Bayreuth,

[1] "Gesammelte Schriften," Vol. IX., p. 311.

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which I hope may prove important for the German stage, should not take place in the presence of those who look on them with hostile complacency. If we are to constitute the true musical school for dramatic musical performances, we ought to be conscious that we are amongst such as sympathise and strive with us. Regarding this point my views have been understood from the very beginning by those who proceed to organise the societies for the furtherance of my object; and though these societies could not raise all the material support requisite for the ultimate accomplishment of their aim they have nevertheless formed the moral basis of the whole enterprise. I therefore turn to these hitherto efficacious societies with a wish that they may invite the further friends of my art to form a *Society of Patrons for the maintenance of the Festival Playes at Bayreuth*.

The name I give to this society explains its object. It will not have to participate, as my patrons have hitherto done, in laying the foundation of the entire scheme by building the theatre and furnishing the stage accessories, but will have to devote its efforts towards the attainment of yearly repetitions continuation, and extension in the manner I have elsewhere indicated. According to a plan which remains to be discussed in detail, the society would take up a thousand seats at a hundred marks (£5) each for the three annual performances and these seats should only be issued to members in accordance with the society's rules.

As, moreover, it has always been my intention to offer a larger number of free seats, particularly to young and deserving persons of insufficient means, and as the choice of such is connected with considerable difficulty, it appears to me that at this point some proper means and ways for a combination between the Government authorities and the society could be found.

"Already in my earliest communications I pointed towards the final participation of the authorities of the empire as the return I hoped and called for as soon as I should have succeeded by means of the first performances of my work in placing its peculiar character of our artistic tendencies in a clear light. As I may now hope that discerning men of the German nation, like certain Frenchmen, Englishmen, and Americans, have made up their minds to a just estimate of my doings, I may permit myself to hope that the general society of patrons will address the German *Reichstag* with a request for ample support of the annual festival plays. To ensure success, such endowment should consist of 100,000 marks (£5,000) per annum with which sum the corresponding number of seats would be acquired and disposed of in favour of those whom the Imperial Government might choose. The single measure on the part of the Government would be best adapted to the idea of nationalising the whole undertaking, and therewith for the first time a stamp of national significance would be impressed on a theatrical institution as well as upon its administration. For thus the Government would be interested in the preservation of the original character of a theatrical institution differing widely from all other similar institutions, as it would be invested in keeping the administrative arrangement free from any talent of pecuniary speculation, and solely devoted to the furtherance of artistic aims.

I would lead me too far now already to submit proposals concerning such a future administration, as all this could be settled quickly and easily by persons who care for the thing itself and not for any pecuniary advantage. But I would in conclusion, express an earnest wish that preliminary steps be taken at once to organise a meeting of delegates of the Wagner Societies hitherto existing with a view to furthering our object. RICHARD WAGNER."

HERR PAUER'S LECTURES

HERR PAUER gave the first of two lectures "On the Nature of Music," with pianoforte illustrations, at the Royal Institution of Great Britain on the 20th ult. The following summary appeared in the *Times* —

The language, or rather the expression and life of music, the substantial tone or sound, approaches nearest to our common language; yet it is so different from it that it sometimes becomes impossible to translate the musical language of feeling into the ordinary language in which we express our ideas. Thus the musical language of feeling cannot be translated into words, according to abstract or systematic rules. Feeling is generally rather said more subtle and finer than the idea which, on the other hand, is brighter and perfectly more intellectual. The language of feeling when expressed in music is intelligible to all, and forms a kind of universal language. In the human heart there exists a certain material region a sensuous phase of the dream-world, a lower region of the soul's life, when our intellect has not yet access into the realms of clear and conscious thought; this dreamy phase is the world of music, the sounds of music are but the spontaneous expression of our innermost feelings. Just as the word is the expressed idea—or speaking is thinking aloud—so is the tone the uttered expression of feeling and singing is feeling aloud. It is therefore no wonder that music impresses all human beings in so great a degree, in as irresistible a manner. The mathematical and harmonious rules, which manifest themselves as music, when produced in an objective form, are founded in the composer's individual feeling everything intellectual that we produce from our inner life is the true mirror of that life. The whole world is replete with sounds and voices, and beautiful is Campanella's idea— If there were an instrument for the ear by which we could enlarge the faculty of hearing as the faculty of sight is increased by the microscope and telescope, we should become acquainted with an entire polyphonic tone world, inasmuch as all matter produces waves of sound. And this entire world of sound to which nature speaks in separate tones, is contained in its completeness within the human breast. The human heart possesses the faculty to feel besides the striking of its own little world the beat of the pulse of universal nature. The two chief forms of music are the vocal and instrumental. In vocal music our art appears as a companion of the language of speech—in instrumental music it shows itself as the expression of the souls emotions in unrestrained and unfettered independence. It should be the aim of music, when wedded to poetry to enhance beauty and enrich the latter as Gluck says. "The office of music is to warm and enliven the expression of the idea of the poem. Music presents a far wider field than any of the other arts, and owing to its popularity it has done more than any other to advance the progress of civilisation. In comparing music with painting we find a complete analogy between tones and colours, like the sounds follow each other from the deepest to the lightest from the most subdued to the most dazzling. Continuing these affinities, we might say that the background and foreground of a picture are represented in music by *piano* and *forte*, that an analogy in perspective is found in the proportion of the minim, crotchets quavers semiquavers, and so on that historical painting is represented by dramatic music; genre scenes by pastoral music; cabinet pictures by drawing-room music that oil pictures represent orchestral music, while water-colour painting finds an analogy in chamber music, whilst the oratorio would apply itself for the grand frescoes. In spite of all apparent divergence music, the principal of the humanities or elegant arts, is also closely related to the chief of the plastic arts —namely architecture for proportion and order, measure and symmetry, are cardinal laws as well in architecture as in music. Hegel calls music architecture transposed from space into time. In perusing history we find that a great deal of the physical, moral and intellectual civilisation and improvement of a people is furthered and assisted by music. It was the opinion of all the ancient poets, lawgivers, and wise men that music transformed the confusion of the soul into rhythmical order the discordant elements into harmony. While the architect sculptor, and painter represent in an intellectual form something realistic the musician and the poet represent in a realistic manner something intellectual. But in all and each of these works the outward form must harmonise with the inward feeling. The ulterior reason of the nature of its existence, however, can be as little explained as the hidden mysteries of human life. "A real work of art," says Goethe "remains like the work of nature, an intelligible to our reasoning faculties as a contemplation, we feel it will penetrate its effect but after all we do not understand it thoroughly and we cannot account for it in words. But whilst it must remain a duty for those who take a real interest in art to lift the veil wherever it can be lifted and even when a perfect work as a whole remains an insoluble mystery to our limited faculties of perception we know at least what are the materials and the accessories of such triumphs of the human mind and intellect, and we appreciate all the laws of beauty and the nature of harmony, melody and rhythm, which form the life and soul of the musical art.

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPSIC, *January*, 1877.

AT the tenth Gewandhaus concert on the 14th of December Beethoven's symphony in A flat No. 4 and Reinecke's overture to *King Manfred* obtained the greatest success. M. Louis Brassin of Brussels, whom we had not heard here for many years, was the pianist. This zealous musician has meanwhile

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developed into an artist of the first rank. If his success here was not a complete one the cause lay in the choice of the works he performed not being in accord with the taste which prevails here. They were Grieg's new concerto in E, Liszt's "Rhapsodie Hongroise," No. 6, and a barcarolle of his own. The concerto by Grieg contains many interesting details, but which do not seem to me to be well united into an organic whole. Brassin's barcarolle is a pleasing but unpretending little salon piece, while Liszt's rhapsody struck one as really a wearisome composition made up of a *medley* of musical cyclopes. Herr Schlosser, Royal Bavarian Court Opera singer from Munich impressed us more by his high and powerful voice than as a cultivated singer.

At the eleventh concert Professor Joachim agreeably surprised us with a new violin concerto, by Carl Reinecke. We need not say much about the noble and graceful work, for the fact that it was played by Joachim, whose repertoire has never contained anything but the best, is sufficient proof of its worth. He played it with evident pleasure, and both author and performer were enthusiastically called for. "Le Trille du Diable," by Tartini, was the other piece played by Joachim. The remaining orchestral works were Weber's *Oberon* overture, the ballet music from Gluck's *Helena und Paris*, and the late Hermann Goetz's important symphony in F.

The concert on New Year's Day opened with Bach's motett (149th Psalm), one of the finest of his creations, and surpassing in grandeur all other *a capella* choral music. It was well sung by the choir of the Thomas School, under the direction of Professor Richter. Bach's D major toccata, cleverly instrumented for orchestra by H. Esser, followed. To this succeeded a "Weihnachtslied" by Reinecke, "Zum Neuen Jahr" by Rheinberger, "Abendlieder" by Richter, also well sung by the Thomas Choir, but which, though excellent in themselves, did not appear suited to follow Bach's sublime motett. Mendelssohn's *Athalia* overture and Beethoven's fifth symphony completed the scheme.

The thirteenth concert began with a new overture, *Aline Helge*, by Wilhelm Speidel, a properly and well constructed work, but this will we can say of it, as it evinces no particular creative power. Considerable interest was felt in Mmes. Peschka-Leutner and Erica Nissen (formerly Fräulein Lie). The former appeared for the last time, and made us once more regret her leaving. She sang the great recitative and air of Eglantine, "Bethörte du an meine Liebe glaubt" from Weber's *Euryanthe* with sublime virtuosity and captivating expression, and also three songs—"Singet nicht in Trauertönen" (from Goethe's Wilhelm Meister) by Rubinstein, "Wiegenlied" by Brahms, and "Widmung" by Robert Franz. Frau Nissen introduced herself in a very conspicuous manner about three years ago, with a capital performance of Beethoven's G major concerto. This time she played the E flat concerto, but for this grand work she seemed to lack the necessary physical power. Her highly artistic rendering of Bach's fantasia and fugue in C minor which followed, was acknowledged by enthusiastic applause. As an encore she gave a short piece by Scarlatti.

On the following evening we heard Mme. Nissen play once more, in the Conservatorium, the ballad in D minor and the D flat major nocturne by Chopin, both in a tasteful and fascinating style.

The fourth evening of chamber music in the Conservatorium was very successful. Schachner led in the charming A minor quartett by Schubert, and Mendelssohn's octett, and subsequently he played, in conjunction with Capellmeister Reinecke, Beethoven's "Kreutzer" sonata.

The Musical Society "Euterpe" has secured in Herr Wilhelm Treiber, from Cassel, a very able conductor. At the fifth concert Handel's concerto in G minor for strings (Ferdinand David's arrangement), Raff's "Leonore" symphony and the duet from Rubinstein's *Maccabäer* were all capitally rendered.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *12th January*, 1877.

I AM happy to be able to begin the new year by reporting a novelty—Brahms's first symphony performed in the second Gesellschafts-concert. As the MONTHLY MUSICAL RECORD has already given an analysis of it, I may confine myself principally to speaking of the impression which it has produced in Vienna, where it was performed under the composer's own direction. The interest which it had provoked in advance was at once perceptible by the warm and long applause with which the composer was received. But neither from its reception nor from first impressions can the value of a work be determined, which must be heard more than once to be thoroughly understood. Meanwhile we may say that the first movement, being very complicated, is the least easily to be understood; the motives, though skilfully elaborated, are not striking enough for the impassioned pathos which reigns throughout. The second movement (*andante*) is far more accessible to the average intelligence; here prevail a noble melodious strain, a dreamlike *abandon*—no wonder that it was warmly received! The third movement (*allegretto grazioso*) is like a place of rest. Though charming in its change of measure, it is a pity that the theme which little interesting and particularly the close so very abrupt. For the hearer, still unsatisfied, this motive suddenly changes. With the beginning of the finale a dramatic and tragic life predominates, till towards the end it becomes more and more powerful. Deeper and deeper the chords of the introduction (*adagio*) seem to express an immovable fate. The hasty unisono passage of the stringed instruments—the sudden stroke of drums—the mysterious tremole of the violins—the chorale of the trombones (now entering for the first time)—the vigorous manful triumphal song given out at first by the horns and then taken up streamline by the whole band, brighter and brighter extending—will often be described, and guesses will be made as to what the composer's meaning was; but he himself has been silent and cruel enough to withhold the key. The likeness of the *Lied an die Freude* in Beethoven's "Ninth," though for the moment seemingly hazardous, makes this part the more interesting. All who, in some respects, were not satisfied with the first movement will here be captivated and grant that the literature of genius has been enriched by a master-work to which conductors will often recur. As the applause broke out and mixed itself with the last chords of the song of joy the composer of the *Deutsches Requiem* was called for again and again, and certainly won another victory. The rest of the concert was filled up with the ouvertüre and the final chorus of Beethoven's cantata, *Der glorreiche Augenblick*, composed in the year 1814, a small volksliedlich arranged for chorus by Herbeck, and Haydn's symphony in C minor, one of the works composed in England.

The fourth philharmonic concert opened with the overture to the opera *Horatius Cocles* by Mehul, a solemn but dry but manly composition in the style of Gluck or Cherubini. Frl. Vera Timanoff, the late Russian pianist, performed Rubinstein's difficult concerto No. 3; she mastered it in a bold manner and was much applauded. Mozart was represented by the variations in D minor from the Divertimento in B major for strings and two horns (Köchel's catalogue No. 334), a composition so full of charm and tender melancholy that a storm of applause followed, and the orchestra was forced to repeat at least the greater part. Schubert's great symphony in C major ended the concert in a famous way.

The fifth concert was devoted to Berlioz's "Carneval romain," Schumann's piano-concerto, a new composition by Herbeck and a symphony by Mozart. The concerto was performed by M. Louis Brassin, professor from Brussels, who proved himself a pianist of a very high order. It was but justice to recall him, at the conclusion, four or five times. The composition by Herbeck is entitled "Künstlerfahrt," a picture of a day's summer-excursion in forest and field. Five movements tell the story of a quiet country life, a sunny time without a care. Every movement has a title to find out the rest is left to the hearer. In style and instrumentation the new work is similar to the composer's concert variations performed last year and now published in score by Schreiber in Vienna. Each movement was received with more or less applause, and the composer called for unanimously. Mozart's symphony in D major, composed in the year 1786, is fresh and full of life. It will be found in Köchel's catalogue No. 504. (Why do our programmes never make use of this excellent book?)

Frl. Thekla Friedländer, after having sung in several concerts with great success, herself gave a concert, in which she confirmed the good opinion of her talent.

Frl. Timanoff in conjunction with the young violinist, Frl. Bertha Haffi, also gave a concert and both artists were likewise honoured with an elegant audience.

M. Brassin's concert takes place this evening. The programme is interesting enough. Trio in B flat (Op. 97) by Beethoven, Etudes symphoniques by Schumann, Fantasia chromatique and fugue by Bach, and some smaller pieces. The artist is assisted by the co-operation of Frl. Elisabeth von Stolcenky, Herr Hofkapellmeister Hellmesberger, and the violoncellist of the Hofoper, Herr Hummel.

Since my last report the Komische Oper has entered by degrees into its proper destiny—proclaimed in its title. As its *parasole* is not complete, Gaillarde must cover the defect. In the last four weeks we have heard the baritone, Randolf, from Graz, in Zampa and Count Luna, with tolerable results. The veteran tenor Southeim as Manrico, Chapelou, Fra Diavolo, George Brown, Eleazar and Zampa, Hölzl as Marquis in *La fille du régiment* and Frau Dustmann as Recha. For such rôles as Eleazar and Zampa, Southeim, whom I mentioned in my last, is most inadequate. To hear Frau Dustmann in this theatre—seeing that she had, not long ago, taken leave of the stage with all the formalities due to a farewell—was somewhat a sensational fact. It is another example of how difficult it is for singers to relinquish the atmosphere of the stage—well it is when the risk is undertaken with a good result, as was the case now, when the esteemed lady was fully able to hold her own and to demonstrate the superiority of a good school over the brilliancy of a voice. Herr Hölzl was the only singer in the said opera who sang the same rôle when the opera was produced in Vienna. In consideration that Delibes' work whose repetition was so much longed for, is one not at all easy to sell well. The result was the more agreeable the principal rule, Tavoka being particularly well performed by Frau Charles Hirsch (formally by Frl. Minna Hauch).

The Hofoper has now the last val-days, as it can boast of a star for which it has long fervently longed. Miss Christine Nilsson has performed twice (Ophelia and Marguerite), and is to appear to-morrow as Valentine. The famous singer has excited here the same enthusiasm as elsewhere, though the bloom of her voice evidently has passed its zenith. It would be ridiculous to give you a description of her personalities, as you have known her long enough. The only remark I allow myself to make is, that it seems to me that a certain haughty coolness and calculation pervades her acting and singing, perhaps the consequence of her much travelling and exciting life. Without making a comparison Mme. Pattii's rendering seems to depend much more on inner warmth. As Marguerite (in *Faust*) even Frau Ehnn from our Hofoper knows better how to sing in notes which go straight to the heart. For the present the house is over-filled every evening when Nilsson sings, and the rest empty on other days—a result not at all comfortable for the exchequer, where a deficit is always in prospect. The time, therefore, has not been well chosen by Frau Jaide from Darmstadt to risk Gastspiels the more as her engagement for the new opera, *Dalibor*, depends upon the result. She began with Azucena, and will next sing Amneris, a rôle which will determine her fate. Another Gastspiele is that of Frl. Maria Lehmann, from Cologne, which will begin to-day. Both singers as will be remembered, were engaged in Beyreuth.

Operas performed from December 12th, 1876, till January 12th, 1877.—*Troubadour* (twice) *Barbier de Seville* (twice), *Fidelio*, *Lucia* (twice) *Das goldene Kreuz* (twice), *Aida*, *Nachtlager*, *Prophet*, *Die weisse Frau* (twice) *Don Juan*, *Tannhäuser*, *Tell*, *Robert der Teufel*, *Stumme von Portici*, *Freischütz*, *Norma*, *Afrikanerin*, *Ikarous*, *Der Teufels Antheil*, *Hamlet*, *Faust*, *Rigoletto*.

Reviews.

New Gradus ad Parnassum. 100 Pianoforte studies selected, the fingering supplemented and revised by E. Pauer. Section A.—Scales and velocity. London: Augener & Co.

Herr Pauer tells us in the preface that his aim is "to place before the musical student a collective work, a summary of what has been done in the last sixty years in the different branches of pianoforte playing," and thus he answers or rather anticipates, the question, which naturally presents itself first to reviewing a new publication of this kind, namely—What is its scope and purport? The undertaking it must be admitted, is a laudable one, and if it all well executed will go far to supply a long-felt want. For not only is *ars longa, vita brevis*, but art is becoming every day longer and life shorter. The musical art in the present stage of its development, and the art of pianoforte playing, perhaps, more than any other branch of it, makes such demands on the artist that the student must take heed not to waste any time, and seeing what a long and difficult journey lies before him, look out for short cuts and safe crossings. The attempt to wade through the immense accumulation of studies, written during the period indicated by Herr Pauer, would prove an impossibility to most students, if not to all—in any case would cause a deplorable loss of time, and a comparatively useless expenditure of energy. If, on the other hand, the student were to confine himself to the most celebrated masters, he would still often swerve from the straight course and at the same time miss a great deal which would further him, and be helpful to him on his journey. What author does not occasionally repeat himself? And as with the different compositions of a composer so is it with the different composers themselves; they are not always original but often imitate each other, or, if they don't do that, at least say almost the same thing. And then the question comes to this, Who says the thing best? for that, of course, is our man. This overwhelming material then has to be sifted, and reduced to manageable proportions. It is a problem which every thoughtful teacher will try to solve, and must try to solve anew with every new pupil. For no two men are born exactly alike in their aptitudes and receptivities, and even if such a case were imaginable the different life-circumstances would develop their powers differently. A uniform treatment of one course for all pupils ought not to be thought of. However not every teacher has the capability, not have those who are capable always the time or patience to take upon themselves this task of sifting and collecting. The problem is indeed one of peculiar difficulty, and its solution possible only to him who possesses a wide acquaintance with the literature in question, a retentive memory, an acute eye, and experience as a teacher. Herr Pauer if we may judge from his various publications, lectures, concert performances, and the long time he has been engaged in teaching, does possess these qualities, and thus we may expect at last a solution of the problem. I say a solution, for many are possible, and, as I have pointed out above, even the best has to be modified by the teacher to suit each individual case. A glance at the prospectus shows that the Editor has kept himself free from what is in a work like this the most common and most heinous fault—one-sidedness. Herr Pauer writes: "My endeavour has been to provide good and practical examples in every phase of technical execution, and at the same time introduce works of composers until now not generally known, or, at least not much used in this country but whose merit entitled them to cordial recognition; among them I mention Weyse, Berger, Kessler, Köhler, Bendel, Loschhorn, Taubert, Alkan, and Seeling." These gleanings from the minor composers for the pianoforte constitute one of the great merits of the work. Many highly instructive examples are offered to the student which otherwise would have remained unknown to him, or which he would have had to buy along with others of less value. Of course this work does not supersede all other collections of studies, nor does it pretend to do so. Clementi and Cramer cannot be dispensed with, although the selections made by Tausig and Von Bülow suffice for all practical purposes. What these modern pianoforte heroes have done for Clementi and Cramer ought also to be done for some other masters. The time, however, has not yet come to summarise Chopin, Liszt, Rubinstein, &c., we can do this only when we have got beyond their standing ground. Many well-known compositions of studies are not to be found in the "New Gradus ad Parnassum," and this is not

only justifiable but even commendable. A great many studies, which are charming as compositions, do not specially further the development of the hands; others again, although excellent also in this respect, contain nothing novel. Now all these must be shut out from such a collection as the one before us; only the most characteristic and the most necessary can be incorporated. This, no doubt, has been felt by the Editor and explains his mode of proceeding perhaps more accurately than the reason he brings forward in the preface. "It appeared to me unnecessary," we read there, "to include the studies of J. B. Cramer, Moscheles, Sterndale Bennett, Dreyschock, Rubinstein, and even those of Czerny, Hesse, Thalberg, Schulhoff, and other eminent composers, except perhaps in single instances, on the ground that those studies have already a place in the musical library of every industrious student, and practical experience has taught the fact that nothing is more injurious to the repertoire of a work than the suspicion of undue elaboration or duplication of what is already possessed." Weitzmann says of Clementi's "Gradus ad Parnassum," that the pupil who can play the studies of which it is composed with certainty and ease, will have attained the requisite facility for executing the pianoforte works of every master from C. P. E. Bach to Beethoven. But the art of pianoforte-playing has not remained stationary since then, hence the "New Gradus ad Parnassum" which is intended to be for our own what Clementi's was for his.

And now, having taken a general view of the work, and acknowledged its usefulness, let us turn our attention more particularly to the part of the work now before us, the first of the eleven sections into which the work is divided, namely—section A, Scales and Velocity. The other sections are: B, Studies in Thirds and Sixths; C, School of the Shake; D School of the Arpeggio; E, Wrist Studies; F, School of Octaves; G Chord Studies; H Extensions in Arpeggios; I School of the Staccato; K, School of Legato; L, School for the Left Hand—the studies of the different divisions, as the Editor informs us, being arranged in the order of their increasing difficulty. As the preface was given in full in the last month's *Record* we need not dwell upon it here. The number of studies contained in this volume is twelve. No. 1 by J. N. Hummel consists chiefly of diatonic scales for both hands simultaneously, but there are also some broken chord passages, a few other groupings, and one chromatic scale almost all of which in in contrary motion. No. 2, by Louis Berger, scales (with a few exceptions diatonic) for the left hand, whilst the right plays a harmonised melody. The scales are of various speed, sometimes eight, sometimes seven or twelve, notes making up a minim. This is an excellent study to gain the player's mastery over the left hand. No. 3, by Carl Mayer: Diatonic scales, now in the left now in the right, with a quiver accompaniment. The object of this study is to promote lightness and elegance of touch. No. 4, by L. Köhler. Chromatic scales, first for one hand, next for the other then for both, in octaves, thirds and sixths. No. 5 by Czerny. Chromatic scales interlaced with other groupings for both hands singly and concurrently in octaves, sixths and tenths, in parallel and contrary motion, also thirds for each hand. No. 6, by F. Chopin. Likewise chiefly chromatic and intended to practise the passing above and below each other of the second third and fourth fingers. No. 7 by C. Mayer. Runs, mostly diatonic for the right hand, with a simple accompaniment for the left the end in view being the same as in study No. 3. No. 8, by Mendelssohn. Somewhat antique in style, is more than a finger exercise, and therefore not easily described in a few words. No. 9, by C. E. F. Weyse. Chiefly chromatic passages variously grouped, and distributed equally between the two hands. No. 10, by J. C. Kessler. Arpeggios and a few other *motifs* for both hands in octaves. Nos. 11 and 12, by Chopin and Liszt respectively, the last in the volume are also the most interesting. Chopin throughout his study remains faithful to two *motifs* (bar 1 and 3.) Liszt on the other hand seems to be inexhaustible in new embellishments, with which he plays round his subjects, the first beginning after a short introduction at the *Quasi Allegretto* the second on page 52 third line. It may be called a Rondeau. Time and rhythm are continually changing, the superscription a *capriccio* therefore, is very appropriate. Besides the studies of these composers, we may name also that of Mendelssohn, and in a less degree that of Berger, as musically valuable. Mayer's studies are pleasing, the one by Hummel at least not disagreeable. The merit of the rest lies in their usefulness. The end—the development of the mechanical capabilities of the hands—justifies the means. In our next notice we shall say a few words about the less-known composers, time and space do not permit us to do so now. Let us not forget to mention that the music is clearly engraved, and the fingering carefully marked. We trust that this excellent work will gain the attention and favour of the pianoforte playing public, and that the intelligent labour of the Editor and the enterprising spirit of the publishers, will find a well-deserved recognition and reward.

Mozart's Works. Leipsig: Breitkopf & Härtel.

Some few months ago we called attention to a prospectus, issued by Messrs. Breitkopf and Härtel, of Leipsig, inviting subscriptions for a first complete and critically revised edition of the works of Mozart, about to be issued by them, in all respects in a uniform manner with their complete edition of the works of Beethoven. When we call to mind that of the 626 works accredited to Mozart, more than one third have never yet been published, the monumental character of this new edition—which, with all possible despatch it is hoped to complete in the course of a few years, and at a subscription price not exceeding £50—will not be called in question. We have now the pleasure to announce that the scheme has been fairly launched, and that this bold and enterprising undertaking has been duly inaugurated by the publication of two numbers of the vocal works. This first instalment that has come to hand comprises forty "Lieder und Gesänge" with pianoforte accompaniment (Serie VII., Erste Abtheilung), and two short *Masses* for four voices, strings and organ (Serie I., Nos. 1 and 2) printed in full score. Among the songs there are some half-dozen which, according to Von Köchel, do not appear to have been previously published. For the most part these are of the utmost simplicity. Still they are charming in their simplicity and might be adduced as striking examples of the completeness and sufficiency which it is possible for the hand of a master to obtain from such slender material as two part harmony provides or more correctly speaking, from a simple melody accompanied by but one other part. This will best be illustrated by reference to the song, "Komm, liebe Zither" (No. 23) the accompaniment of which is for a mandoline. Two of these new acquisitions probably composed for some Masonic ceremonial, are, however, of a wider scope, a three part chorus concluding each, and the accompaniment being designed for an organ. In appearance the bold and clear style of the engraving and printing of this new edition could hardly be surpassed. As far as we can tell the task of editing appears to have been executed with all due care. One little matter, however, puzzles us—viz., the presence of a singular instance of consecutive fifths and octaves in the well known song "Das Veilchen" (page 43, bars 10 and 11) which do not appear in either of the editions by Pauer or Peters. Are they due to Mozart, or to the editors?

The two short Masses (Ib. 49 and 65) in C major and D minor respectively were composed the one at Vienna in 1768, the other at Salzburg, in the following year. Published now for the first time they will prove interesting to the student of Mozart. From a practical point of view they seem better adapted for use in church than for the concert room.

The Peters' Edition (New Series). Leipsig: C. F. Peters. London: Augener and Co.

In our last issue we spoke of some of the more important of the works comprised in the latest instalment of publications received from Herr C. F. Peters. There are still several remaining upon the list to which attention is due. In continuation of our remarks upon the pianoforte works which it includes, we feel a real pleasure in pointing to a "Jugend-Album" (Juvenile Album) by Cornelius Gurlitt, Op. 62. Though, like many another, it probably owes the germ of its existence to Schumann's widely popular "Album für die

Young—which has led to so many imitations, it will be found admirably to answer the end which has evidently been in composer's aim viz. that of providing young players with a series of small pieces (twenty-four in number) of high artistic worth, which will be found at the same time to be attractive in improving and conducive to the acquirement of good taste on the part of the student.

"Die Klavier Technik," by A. Loeschhorn, consists of a series of daily exercises somewhat after the manner of those by Louis Plaidy, and for the most part of a purely gymnastic character. From this point of view, though exercises directly bearing upon the "shake" have been overlooked they may certainly be pronounced as sufficiently comprehensive. It is to be regretted that it has not been made their complimentary to impart a knowledge of musical theory simultaneously with technical proficiency. In this particular his work is far behind the similar essays of L. Plaidy and Friedrich Wieck. It is a pity too that the task of translating the interpretations into English should not have been entrusted to some one more familiar with English musical phraseology. Such terms of expression as "tonal-system" "with immovable hand" "over and under passing of the fingers" (our English system of counting the thumb as distinct from the fingers being disregarded), and many others that might be adduced together with the exclusive employment of the German mode of fingering, make this book almost useless for English students, unless they can command the aid of a German musical instructor.

The only original pianoforte duet on the list is that entitled "Zwei Symphonische Stücke," by Edvard Grieg. Op. 14. It consists of an andante cantabile and an allegro energico—which might fairly be regarded as constituting the slow movement and the finale of a symphony. Though we cannot but think that there is internal evidence in certain passages that they were originally designed for orchestra rather than for pianoforte, and though they are not so strongly marked with Grieg's remarkable individuality as are several of his works which bear both a higher and a lower opus number, they offer much to admire both in point of melody and harmony. The one is as smoothly tuneful and impassioned as the other is vigorous and spirited. If they had been brought before us as pianoforte arrangements of orchestral works, we should have no hesitation in pronouncing them to have been very cleverly made. As pianoforte pieces we are inclined to regard their intrinsic material as superior to the manner of its presentation. Regarding the reproduction of orchestral effects upon the pianoforte, especially in duets, as perfectly justifiable, we hail these two symphonic movements as a valuable addition to our library of pianoforte music for four hands. Both works by Schumann—the Studies for Pedal pianoforte (Op. 56) and the Fantasie-stücke (Op. 73)—will be welcome to duet players, the former because, though with clever management they are quite practicable at Mdme. Schumann has repeatedly proved for players with a wide grasp of hand comparatively few possess a pedal-pianoforte, and the latter originally written for clarinet and pianoforte because this is a combination of instruments but too rarely available at amateur circles. That these two works, which are both of a very pleasing and highly meritorious character, should have thus been made more generally accessible is certainly commendable.

The sonata, No. 2, by F. W. Rust, for violin solo (edited by E. Singer), as a sequel to that, by the same composer, which Mdme. Norman Neruda has so widely popularised will be a welcome boon to violin players. Still we cannot regard it as equal in interest to this. It consists of a well developed introduction, a fugue, an aria with variations, a bourrée with couplets, and a gigue. That the aria, which has two appearances, is almost identical with the opening accompanied recitative in the *Messiah* will not escape notice. But as Rust was but just two years old when Handel brought out the *Messiah* the great Saxon organist may be honourably acquitted of borrowing in this instance at least from Rust.

It is satisfactory to find that the first volume of an Album of Songs by Robert Franz, which has for some time past been published by the "Peters" edition, has now been re-issued transposed for a low voice. The publication of these incomparable songs in several keys is evidence of the high esteem in which they are held in Germany. That in England they have by no means met with all the attention they deserve has long been a matter of regret. Two sets of twelve songs by Adolph Jensen (Op. 22 and 23), as well as a set of ten songs by Th. Kirchner (Op. 1) may fairly be regarded as favourable specimens of the form which the modern German *Lied* has taken under the influence of Schubert, Schumann, and Franz. Those by Kirchner are especially charming, so are many of those by Jensen, but we could wish, especially in the case of those of the latter, that the accompaniment of several bore less the appearance of pianoforte studies.

Charité et Récompense. Solo pour Piano. Par ANTOINE SIBERTIN. London: Augener & Co.

THIS piece has been published for the benefit of the proposed new Infirmary at Cardiff, the design for which appears upon the title page. It is a "Reverie" with variations, the last of which is intended to be played at a rapid pace, and thus impress upon the performer that although charity may be slow, the reward of doing good is swift in coming. As music, it is neither better nor worse than many pieces before the public. Its subject is very simple, and the variations, though very black in appearance, are quite easy to play, as they consist almost entirely of the most familiar arpeggios.

Les Perles du Jour, pour le Pianoforte. Par J. RUMMEL. 1 to 6. London: Augener & Co.

THE composer usually makes a sketch of any work he may have undertaken which sketch contains the chief melodies harmonised in a simple way with such harmonies as he intends to employ in his elaborations and embellishments as the composition approaches completion. Of course there may be a wide distance between the sketch and the finished composition; even on the other hand, the sketch may give a very clear idea of the work of which it formed as it were the seed. Now, in the little pieces before us Mr. Rummel has endeavoured to make each piece return in the sketch—in some instances a little more—but our illustration will give a very good idea of his endeavours. The six pieces already published are unquestionably among those which juveniles most admire to play, and are just such pieces as may be simplified without spoiling them. We have Roeckel's "Au clair de la Lune," Lee's "Gavotte de Louis V.," Scotson Clark's "Marche aux Flambeaux," Ghys' "Gavotte," Berna's "Delce Speranza," and Kuhe's "Bacchanale." The first is the most easy to play, and they become gradually more difficult with each succeeding number. Ghys' "Gavotte" is transposed from A into F, to get rid, of course, of those four sharps which so stand in the way of tiny fingers, and the whole of the pieces are carefully fingered. To those who care little for operatic medleys, and desire in the commencement of their teaching to accustom their pupils to works of definite form, these pieces will be welcome as they seem to fill a place which has not hitherto been worthily occupied.

Peace. Melody by SCOTSON CLARK. London: Augener & Co.

THIS is a quiet and graceful little piece, which will be sure to please the many admirers of Mr. Clark's music. Peace should not make great demand upon the executive powers, and this is true to its character. Almost the smallest player could play it; and it is quite worth playing well.

Grand Marche Imperiale pour EDOUARD DORN. London: Augener & Co.

THIS march is published in six forms:—1. Piano solo; 2. Piano duet; 3. Two pianos; 4. Violin and piano; 5. Organ; 6. Orchestra. All the versions are by the composer we presume except that for organ which is by W. J. Westbrook. In the new editions, the title of the march, written after its first publication appears,

so that the entire work is now original, and not in any way as debited to a borrowed air, as was then the case.

To those who admire marches we would recommend the "Marche Impériale," an unbuckneyed composition. It is well within reach, tuneful and effective. It has been well laid out for the various combinations indicated above. The piano quartet and the organ arrangement being, in our opinion, particularly successful. It has one other especial feature—it would not be easy to whistle it, and nothing we could say would more effectually direct the attention of a portion of the musical public to it than will this short statement.

Sieben Tonstücke verschiedenen Charakters für die Orgel componirt von JULIUS ANDRÉ. Op. 60. *Sieben Tonstücke* Op. 61. *Offenbach a/m.* ANDRÉ. London: Augener & Co.

JULIUS ANDRÉ has a special place among organ composers. He is not strong in fugal pieces, and very seldom attempts anything beyond chords, with a few pedal phrases alternated with them or passages of no particular size beyond making the more powerful pipes sound; but when composing soft music he is quite at home, and his melody is of the most fascinating kind. The pieces before us are somewhat different in character from his previous works, inasmuch as he has in them endeavoured to make his fugal pieces more attractive and weighty, and we think he has succeeded; but the organist who has known his music in the past will instinctively turn to the quieter compositions, and will, as of old, find the chief strength in them. In each of the above-named books there is one trio to which we would especially direct attention, as, to use the dealer's expression, quite "worth all the money," and besides the trio there is in each book ample material to choose voluntaries from, both loud and soft.

Ephenblätter. 15 Lieder von FRANZ SCHUBERT für Clarinette u. Pianoforte, übertragen von CARL BRECKMANN. Op. 88. Offenbach a/m, André. London: Augener & Co.

WE have here fifteen of Schubert's choicest songs arranged for clarinet and pianoforte, for use, as the author says, "in small concerts, and drawing-rooms." Nothing could well be more grateful than a duinty performance of some of them songs by good players in the course of a musical evening. The words are placed under the clarinet part with great wisdom, as we think, for that instrument can be made almost to pronounce them as it plays. They appear again on the piano score, and all the music is clearly and widely printed, so that there need be no confusion in reading. We are sorry that the clarinet is so seld om played elsewhere than in the orchestra in this country, and trust some of our orchestral players will take them up for performance "in small concerts," for assuredly they would be much more welcome than badly sung ballads or pretentious pianoforte pieces, which are only too often beyond the reach of the people who attempt them.

Nearer, my God to Thee. An them for four voices. Six short and easy Anthems for Parish Choirs (Book 1), by FREDERICK ILIFFE, Mus. Bac., Oxon. Novello, Ewer, and Co.

WHEN a University graduate puts forth a collection of anthems of no greater pretension as to choral writing than would be made by the composer of an ordinary part song, we look at least for harmonies and progressions which shall be tolerably free from elementary mistakes. It is therefore with some surprise that we find the compositions under notice to be full of crudities, and to contain many faults which would surely be passed by no examiner, either at Oxford or Cambridge, nor even by the College of Organists.

We have not the space nor inclination to undertake the thankless task of enumerating all the feeble or forbidden progressions which are scattered throughout the pages of the small anthems. It will be sufficient to point to the weak and incomplete vocal harmony upon page 6 of the anthem, *Nearer, my God*, to the consecutive fifths between tenor and treble in bar 10, page 8, and to the exceed ugly clumsy attempt to escape from the effect of fifths by crossing the parts at the conclusion of the first movement of the same anthem, and again in the second line of the following page.

It is to be wished that, before again seeking the publishers, Mr Iliffe will follow up the studies which he doubtless pursued to some extent before taking his degree.

MUSIC RECEIVED FOR REVIEW.

From ASHDOWN and PARRY (*C Gardner*) "This is the Birthday," Song (*E M Lott*), "In the Highlands," "Snowdon," Fantasias; Second Album of Dance Music.—BURNS and OATES (*Van de Pant*).—S Cæcilia, Part 2.—CASSELL, PETTER and GALPIN (*E Brinsmead*) The History of the Pianoforte.—W. COLLINS, SONS and Co. (*C Brown*), Music in Figures.—COMPOSERS' PUBLISHING COMPANY (*Chevalier F de Yrigoyti*), "Go ask the Bird."—The Veil of Night," Songs.—CRAMER and Co. (*W Hately*) "Hugh he!"—"King Winter."—"Two Songs by Goethe," Songs (*C Salaman*).—"Oh linger!"—"Without thine Eye," Songs.—"The New Card Game," Musical Note Combinations.—W. CZERNY (*B Berringer*) "Tambourin, Danse Mauresque (*G Bussetti*), "Silver Snowflakes, Morceau de Salon; (*E M Colomer*).—"Idylles et Caprices," 6 Nos. (*A Ergmann*), "Resignation," Andante no varié (*C Hause*), "Amid the dancing Waves," Impromptu.—Rondo in C major (*A Hervey*) Dans ma Nacelle," Barcarolle.—Eglantine, Morceau gracieux.—Pensée, Caprice melodique (*K Lubeck*) "Figaro, Suberno, "Beaming Eyes" Song (*D Magnus*).—Six Sonatinas (*J Romane*).—Paul et Virginie," Duo poétique.—"In vain from Clime to Clime," Song (*E Tours*).—"There that we loved," "The Two Anglers," Songs.—ENOCH and SONS (*A Cellier*), "Brown October" Song (*C Coote*) "Sweet Innocence," set of Waltzes.—Dance Album, No. 2, (*A S Gatty*).—"All for her," Song (*W Hately*).—"Ellane."—"Love's Recall," Songs, (*G Lamothe*), "The March past," Moresque Miniature (*C H R Marriott*) "Germania" Waltzes (*Schumann*) "Novelletten," (*Strauss*) Tower of London Quadrilles (*C Zeller*).—"Ave Maria" for Voice Harmonium and Pianoforte.—R. FOERSTER "Leipzig" (*F Hiller*) "Suite Sérieuse," for Piano.—GOODWIN and Co. (*J Goddard*), "New Graduated Method for the Pianoforte."—W. G. HALLIDAY and Co. (*F O Dessoff*).—Un Moment de Jour, Souvenir.—HOLLIS and Co. (*Mrs J. S. Bach*).—The Elder Brother," Sacred Song; (*E. H Thorne*), "Spring," Vocal Trio.—HUTCHISON and CERW (*A Gray*) "The Three Fishers," Song.—C. JEFFERYS (*T Hutchinson*), "Adela," Serenade; (*C H R Marriott*).—"Trust," Ballad.—KEITH PROWSE and Co. (*W Herrod*) "Love's Spell," Song.—LONGMANS, GREEN and Co. (*J. Hullah*) "Hymn for the Young."—C. LONSDALE (*W Crozier*) "A Winter Song.—METHVEN SIMPSON and Co. Dundee (*J M Smeaton*) "A Vision of Memory," Song.—NOVELLO, EWER, and Co. (*H A Harding*).—"Six Short and Easy Sketches;" (*F W Hirst*), "Twelve Offertory Sentences," (*L Kerbusch*).—"Rise up, my Love," Chorus.—(*J V Roberts*).—Jonah, a Sacred Cantata (*A Sewell*).—"The Lord is my Shepherd," Psalm XXIII; (*J J Sampson*).—"Blessed is He that cometh in the name of the Lord," Anthem (*W Sparke*).—"The Organists' Quarterly Journal, Part 33;" (*De Hock Reinhardt*).—"A Morning Service" (*C J Frost*).—"He shall be great."—"Hear my Prayer, and I will pray the Father," Anthems (*W W Pearson*).—"Sweet Spring," Madrigal.—"The Ocean."—"Soul of Living Music" Part Songs.—PATERSON and SONS, Edinburgh (*A Cosse*), "The Old House," Reel.—"The Bonnie Breast," Airs, Transcriptions (*E F Rimbault*).—"Scottish Melodies for Harmonium," Bk. II. (*A Stella*).—"The Four Maries," Ballad (*Simpson*), "Song of the Country."—E. PHILLIPS (*Bathmann*), "Art Thou, my Saviour ever near?" Sacred Song.—F. PITMAN (*E C Winchester*), Te Deum, Responses, &c.—E. POOLE.—The Jester."—W. REEVES (*H G B Hunt*), Magnificat.—SCHMITT and Co.—"Nicolo Paganini."—C. SEATON (*J. Cousins*), "Marche Triomphale."—SIMPSON and Co. (*H S. Roberts*), "Gavotte," "Jessamine," "Laurel Leaves,"

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(*E. Rendle*), "Fleurs-de-lys," (*Vernham*), "Rondel in F;" (*Vinton*), "Mountebank," Song; (*B. Wells*), "The Merry Maid;" (*H. E. Hudson*), "The Office of Holy Communion."—STEWART and Co.: "The School Board."—WEEKES and Co.: (*A. Barth*), "Chromatic Rondo;" (*W. E. Randall*), "Changeless;" (*R. Bishop*), "Our Sailors," (*C. Dark*), "Child-love;" (*J. T. Field*), "The Yellowhammer's Song;" (*Garland*), "Musical Dominoes;" (*W. D. Lander*), "Cramella," "Minuet and Trio;" (*C. E. Miller*), "Love me little;" (*A. Mond*), "Leaflets," "The Knight's Return," "Vesper Song," Songs; (*W. Putney*), "Three Andantes for Organ;" (*H. J. Stark*) "Shadow and Sunlight;" (*H. Stahl*), "Spring Song;" (*J. Turpin*) "Andante from Haydn's 3rd Symphony," and "Theme from Beethoven's Septett," for Harmonium and Pianoforte (*Winchester*). "Sing to the Lord!" "Tunes set to some favourite Hymns," by E. H. A.—J. WILLIAMSON (*W. C. Sumner*), "Hold me in Memory still."—WOOD and Co., Edinburgh: (*W. Harrison*) "The Surest Sight," Song.—WOOD and Co., London (*R. Andrews*), "Old Friends."

Concerts, &c.

MONDAY AND SATURDAY POPULAR CONCERTS

During the Christmas holidays there has been an almost total cessation of musical entertainments except so far as regards ballad concerts and performances of such familiar works as the *Messiah*, *Creation*, and *Elijah*, which appeal more readily to holiday-makers than to regular concert goers and musicians.

The Monday Popular Concerts were resumed on the 8th ult., when Mlle. Marie Krebs and Mlle. Thekla Friedlaender who seem to have established themselves as favourites here made their re-entry for the season. Mlle. Krebs, whom we should esteem more highly as a pianist if her powers of expression were more on a par with her remarkable technical attainments was heard alone in Beethoven's sonata in F minor Op. 57 known as the "Appassionata"—a title for which there is no authority but that of one Cranz, a music publisher of Hamburg, and one which we are glad to see has been expunged, at least by Dr. Von Bülow in his edition of Beethoven's sonatas, if not also by other more recent editors—and with Sig. Piatti in Beethoven's sonata in F major Op. 5, No. 1 for pianoforte and violoncello. Mlle. Thekla Friedlaender whose pure unaffected, and expressive style of singing always seems to win the sympathy of her hearers, first came forward with Bach's charming air "Willst du dein Herz mir schenken," which, as on former occasions, pleased so much that she was compelled to repeat it and was subsequently heard to no less advantage in Schubert's "Der Jüngling an der Quelle" and Schumann's "Marienwürmchen." The concerted instrumental pieces, led by Herr Straus, were Mozart's Divertimento in E flat major, for strings and two horns, and Haydn's quartett in C major Op. 50, No. 2, which latter though this was its first introduction at these concerts, seemed to be regarded by a vast proportion of the audience as the signal for a general move homewards.

At the two following concerts Mr. Henry Holmes replaced Herr Straus as leader, he having been suddenly called to Vienna we regret to hear by the death of his father. In this emergency Mr. Chappell could hardly have found among our resident violinists a more competent substitute for Herr Straus than Mr. Henry Holmes proved himself. From his long experience as a quartett player at his own Musical Evenings, it was no surprise to find him fully prepared at short notice to fill the post of leader—and that most satisfactorily—in such works as Mozart's quartett in E minor for pianoforte and strings, and Schubert's octett in F Op. 166 on the one occasion, and in Mendelssohn's quartett in E flat, Op. 12, and Beethoven's trio in G major Op. 9 No. 2, for pianoforte and strings on the other. Mlle. Krebs appeared at both these concerts: at the one playing Beethoven's Sonata Pathétique for her solo and at the other taking part with Miss Agnes Zimmermann in Chopin's Rondo in C major Op. 73, for two pianofortes. The two ladies were again united in Brahms's "Liebeslieder" waltzes, Op. 52, for four hands on the pianoforte with *ad libitum* voice parts, which were admirably sustained by Mlle. Sophie Löwe, Mlle. Redeker, Mr. Shakespeare, and Mr. Pyatt. This clever interesting and poetical work, which consists of a series of eighteen waltzes requiring more than twenty minutes for performance and in which Brahms has so surprisingly and conclusively proved the possibility of employing the same rhythm—and that waltz-rhythm—for so long a continuance without even for a moment becoming tedious, was listened to with such evident pleasure and attention that it was no surprise to us to find it announced for repetition on the 29th ult. Two vocal quartetts by Schumann, "Es ist verrathen" and "Mögen alle bösen Zungen" (Nos. 5 and 9 of the *Spanisches Liederspiel*), added an interest to the vocal portion of the programme quite unusual at these concerts.

Herr Straus returned to his post on the afternoon of the 20th ult., and led with great spirit Mendelssohn's string quintett in A flat, Op. 87, which was now heard at these concerts for the twentieth time. For her solo Mlle. Krebs made choice of Beethoven's sonata in A flat, Op. 81, "Les adieux, l'absence, et le retour," and was further heard, with Mlle. Straus and Piatti, in the same master's trio, in C major, Op. 70, No. 2. Sig. Piatti came forward for the first time with a sonata in F sharp minor (Op. [illegible]) by Giuseppe Antonio Paganini, an Italian composer who died at Milan just a hundred years ago. It comprises four movements each in the same key. Though as a composition it cannot be regarded otherwise than dry and uninteresting, it served as a convenient vehicle for the display of Sig. Piatti's unrivalled virtuosity. Mlle. Redeker was the vocalist. She sang with fine effect Schubert's "Aufenthalt" and "Der Tod und das Mädchen" and E. Lassen's "Es war ein Traum." The last named song which bids fair to become an especial favourite it indeed it is not so already, she was compelled to repeat.

The Monday evening concert of the 2nd ult. in one particular was one of unusual interest, seeing that it was the first occasion during the present season that a Beethoven quartett has been brought to a hearing. From the small attention latterly paid to Beethoven's quartetts it would seem that Mr. Chappell underrates both the executive skill of his artists and the receptive powers of his audience. Be this as it may, the adequacy of the performance of the work—the first (in E major) of the three famous quartetts dedicated to Count Rasoumowski, Op. 59—by MM. Straus, L. Ries, Zerbini, and Piatti, and the warm reception with which it met, must have removed all doubts on either of these points, if indeed they ever existed. Mlle. Marie Krebs was again the pianist and contributed her full share to the evening's entertainment playing for her solo Beethoven's "Thirty two variations on an air in C minor," and taking part with Sig. Piatti in Mendelssohn's "Theme con Variazioni" Op. 17 and with Herr Straus in Beethoven's sonata in G major, Op. 30, No. 1. After thus listening as the course of the evening to no less than forty-four variations, it certainly could not be said that the programme was wanting in variety. Not a little of the pleasure of that concert was due to the highly-refined and effective duet singing of Miss Thekla Friedlaender and Redeker whose voices blend marvellously well. They were heard in three duets by Schumann—"Wenn ich an Veilchen wir," "Hochzeitlied," and "Schön Blümelein"—and in two by Rubinstein—"Wanderer's Nachtlied" (encored) and "Sang das Vögelein."

WESTMINSTER ABBEY

THE Choir-house, in which the twenty choristers of Westminster Abbey will in future be lodged, was opened for their reception on Monday afternoon January 22nd, with an entertainment in celebration of the event, which was attended by the Dean, the Sub-Dean (Lord John Thynne), Archdeacon Jennings, Canon Duckworth, Canon Farrar, the Precentor (the Rev. S. Flood Jones), the Rev. J. Troutbeck, the Rev. W. Harrison, the Chapter Clerk (Mr. C. S. Bedford), Mr. John Thynne, Mr. Turle, Dr. Bridge, Mr. Sanders (the late Master of the Choristers), and other residents in the precincts, and by the parents of the boys. The proceedings commenced with an address by the Dean, who after stating the objects with which the Chapter had made this new provision for the choristers gave them some kindly words of welcome and advice. The boys have admirably performed, under the direction of Dr. Bridge, a cantata by Carl Reinecke entitled "Little Snowdrop," the accompanying text translated from the German by the Rev. J. Troutbeck being read by him between the vocal numbers. Mr. W. Shell, who has for six years been the schoolmaster of the choristers, has been appointed, in addition, Master of the Choir-house and will be assisted in the superintendence of it by Mrs. Shell. The Rev. J. Troutbeck Minor Canon of the Abbey will hold the office of Controller which involves a general supervision of the education and management of the choristers.

Mr. E. DANNREUTHER gave a performance, in the concert room attached to his residence, 20, Orme Square, on the 18th ult., consisting exclusively of manuscript vocal compositions of his own and modestly announced as "specimens from a cycle of English songs and lyrics." The words of some twenty songs, including a duet and two Christmas carols with chorus, the beauty of which he has been induced to enhance by adding them with music, cover a wide field of poetical reading—both old and new comprising words by

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Beaumont and Fletcher, Ben Jonson, John Ford, A. Tennyson, W. Morris, D. G. Rossetti, and W. Morris. The performance of these "specimens" of Mr. Dannreuther's productive talent, which was admirably sustained by Miss Anna Williams, Miss Annie Butterworth, Mr. Bernard Lane, and Sig. Federici, their composer himself presiding as accompanist, was deservedly listened to with evident interest and satisfaction by a select but appreciative audience. Regarding the Biblical saying that "No man when he hath lighted a candle putteth it in a secret place or under a bushel," as proverbial, it is not too much to hope that Mr. Dannreuther, having at length taken these children of his brain from the cradle in which for some time they have reposed, will not be content to leave it to the children of his loins to present them to the world.

Mr. W. A. Barrett, Mus. Bac. Oxon., delivered an interesting lecture on the "History of early English Madrigals and their Composers" before a large audience, at the London Institution, on the 18th ult. In the course of the lecture an admirable selection of madrigals by R. Edwardes, W. Boyd, J. Wilbye, J. Dowland, T. Morley, J. Bennett, T. Bateson, O. Gibbons, J. Lanley, R. L. de Pearsall, and T. A. Walmisley, in illustration of his remarks, was sung by a choir of twenty voices, selected from the members of Her Majesty's Chapel Royal, St. James's, St. Paul's Cathedral, Westminster Abbey, Lincoln's Inn Chapel, &c.

The first of Herr Hermann Franke's second series of Chamber Music Concerts took place at the Royal Academy of Music on the 18th ult., when Herr Franke was associated with Mdlle. von Prang (2nd violin), Hollander (viola), Daubert (violoncello), and Miss Richards and Mr. C. Villiers Stanford (pianists). The programme included a new trio in G major (MS.) for pianoforte and strings by Mr. C. Villiers Stanford, Schubert's string quintett in A minor (Op. 29), and Rheinberger's quartett in E flat (Op. 38) for pianoforte and strings. Songs were contributed by Mlle. Sophie Löwe. Herr Samson acted as accompanist.

Mr. Hamo Gaudry's cantata, *Alice Brand*, Professor Macfarren's cantata, *Christmas*, and the late Sir W. Sterndale Bennett's fourth pianoforte concerto (played by Mrs. Littleton Wheeler) formed the principal features of the second concert of the season, given, on the 29th of December, by the Tenbury Musical Society, under the direction of the Rev. J. Hampton.

An overture by Mr. John Old, entitled "Tenth of March," was successfully produced at a recent concert of the Reading Choral Society.

Musical Notes.

The following are the arrangements for the musical festival to be held at Leeds in September next, as far as at present they have been completed: Wednesday morning, Sept. 26th, Mendelssohn's *Elijah*. Wednesday evening, a new cantata, "The Fire King," by Walter Austin, a native of Leeds, and a miscellaneous selection. Thursday morning, Mendelssohn's "Walpurgis Night," a symphony, &c. Thursday evening, selection from Handel's works, including an organ concerto. Friday morning, a new oratorio, *Joseph*, by Professor G. A. Macfarren, (if time permit) by a short mass or other work. Friday evening, miscellaneous concert with a symphony. Saturday morning, Bach's *Magnificat*, Bach's motett, "I wrestle and pray," and Beethoven's *Mount of Olives*. The guarantee fund has now reached the immense sum of £21,475, being £4,500 more than the total fund in 1874.

The late G. F. Anderson, who, after serving under three monarchs, as Master of the Music and Conductor of the Private Band, died on the 14th December at the age of 85, is spoken of in a short obituary notice in the *Athenæum* as having won an fame as a musician. We may add that admirers of Mendelssohn have probably at least to thank him for one thing—viz. the preservation of Mendelssohn's overture to *Ruy Blas*. We learn from Hogarth's "History of the Philharmonic Society of London," from its foundation in 1813 to its fiftieth year, 1862," that during the season 1844, when Mendelssohn conducted the society's concerts, this overture [in manuscript] was played at a morning rehearsal, and when, it would appear, it did not go to the composer's satisfaction. When Mr. Anderson, after the performance, expressed his admiration of the new work, he was surprised to hear Mendelssohn say with some heat, that he was much displeased with it, as much that he would burn it. Mr. Anderson said something depreciating such a resolution, but Mendelssohn repeated his determination that it should never be heard in public. Mr. Anderson then said, "You have often expressed your admiration of my good master, Prince Albert. I am sure it would gratify him to hear a new composition of yours, so pray let me give him that pleasure, by means of the Queen's private band." Mendelssohn consented, on condition that the overture should never be publicly performed, and gave Mr. Anderson the original orchestral parts. The overture was frequently performed at Buckingham Palace and Windsor Castle, to the admiration of Her Majesty and the Prince. Some time after the lamented composer's death, Mr. Anderson wrote to Mme. Mendelssohn, informing her of all that had passed with respect to this overture, and requesting her permission to perform it at Mrs. Anderson's next annual concert. The permission was kindly given, and the overture was performed at that lady's concert in the season 1849, this being the first time it was ever publicly heard in England. It was afterwards performed during the same season by the Philharmonic Society. Mr. Anderson's high position at Court and his administrative ability threw considerable patronage in his way, as had been instanced by the appointment of his nephew Mr. W. G. Cusins, to succeed him as Master of the Music, and Conductor of Her Majesty's Private Band, as also that of the Philharmonic Society. For many years he filled the post of honorary treasurer to the Philharmonic Society and the Royal Society of Musicians.

The right of practising the organ to the annoyance of one's neighbours was the other day vindicated at the Westminster County Court, when an application was made to the presiding judge, Mr. E. Bayliss, by a literary man for an injunction to restrain the occupier of a chambers adjoining his own in Lincoln's Inn Fields from playing the organ. Evidence was adduced on both sides again the amount of inconvenience caused by the vibration of the instrument, which was described by the plaintiff as causing an effect very like that produced by a slight application of galvanism. At the conclusion of the case his honour said in his opinion this was not an actionable nuisance, although he considered it an intolerable one. A verdict was given for the defendant, with costs.

A committee has been formed in Vienna to promote the erection of a monument to Beethoven. Signor Verdi has been among the first to forward a subscription viz., of 500 francs.

Mr. W. H. Cummings has been appointed to the post of Honorary Treasurer to the Royal Society of Musicians of Great Britain, which became vacant on the death of the late G. F. Anderson.

At a recent organ recital in the Edinburgh University Musical Class Room, Prof. Sir Herbert S. Oakeley introduced Chopin's Funeral March, from Op. 35, with reference to the decease of Lord Neaves.

A well-travelled correspondent speaks of the English Church Choral Service at Leipzig as being at present unquestionably the best on the Continent. It is maintained entirely by the voluntary services of students of the Conservatorium of Music.

Wagner has returned to his residence at Bayreuth, where, it is said, he is busily engaged in making arrangements for a repetition of last year's *Nibelung* performances during next autumn. During his stay in Italy he has been diligently at work upon his new opera, *Parsival*, the poem of which he wrote some ten years ago.

At a recent meeting of the Tonic Sol-fa College, Mr. Seward, musical trainer of the Jubilee Singers, announced that he had become convinced of the value of the Tonic Sol-fa method, which he had for some time been studying, and added, that he felt it to be just what was wanted in the education of the black people. The announcement was received with loud cheers.

Miss Florence Clara Cuerse and Miss Alice Lennon have been elected to the Scholarship founded by the Fishmongers' Company in the National Training School for Music which had become vacant by the promotion of the holders to Royal Scholarships. There were thirty-one candidates. Messrs. John Hullah and W. G. Cusins were the examiners.

Of twenty-two candidates for the degree of Mus. Bac. but six passed the examination held at Cambridge last month, viz. Messrs. Horton C. Allison, J. M. Bentley, C. J. Frost, W. Lawson, G. Oakey, and E. C. Such. There were five candidates for the degree of Mus. Doc. but all their exercises were rejected, and no examination was held.

Organ Appointments.—Mr. Henry Rogers, to St. John's Church, Cheltenham. Mr. J. O. Smith, late of Christchurch, Cheltenham, to The Holy Apostles' Church, Charlton-King's, Cheltenham. Mr. John Waddington, jun. to the Wesleyan Chapel, Westow Hill, Upper Norwood.

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TO CORRESPONDENTS.

T W D, Glasgow.—Your requirements will probably be met by a short pamphlet entitled "Musikalischer Wegweiser für Musiker und Musik-freunde. Die Musik-Literatur Deutschlands in den Jahren 1857—1871. Umfassend Bücher und Zeitschriften auf dem Gesammtgebiete der Musik," published by Heinrich Pfeil of Leipsic, in 1872. There is also a tolerably complete catalogue of musical literature appended to F. L. Ritter's "History of Music" published by W. Reeves, London, in 1876. Any foreign book or music-seller will supply either.

Dunmuggo.—Several correspondents have addressed us on the subject of the old Scotch hymn tune. To one who has kindly forwarded a copy of the tune, as it appears in "the Sacred Harp" an old collection of sacred tunes compiled by Robert Burns and published at Glasgow, we are especially obliged. No one, however, has been able to point to the composition of Mendelssohn in which it is said by the author of "A Daughter of Heth" to occur. It therefore seems to belong to the same category as Beethoven's "Adieu to the Piano" and St. Jerome's Dream," and like them, may probably most properly be regarded as a feeble invention of the novelist. The blunders of novelists, when treating of musical matters, are proverbial.

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8	Presto from Haydn's Quartett in E flat	2	6
9.	Canzonetta from Mendelssohn's First String Quartett	1	6
10.	The Peri's Farewell - Blessing from Schumann's "Paradise and Peri"	1	6
11.	Invocation from Schumann's "Manfred"	3	6
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The Monthly Musical Record

MARCH 1, 1877

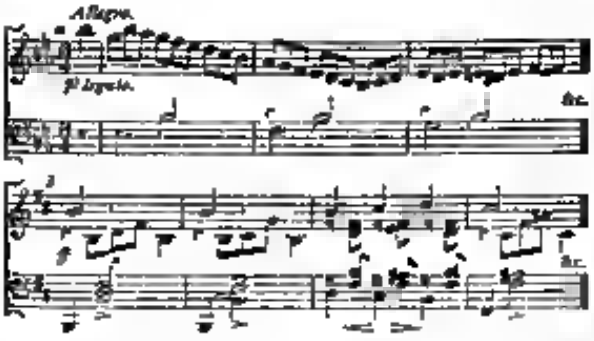
FRANZ SCHUBERT A STUDY

By Fr. Niecks.

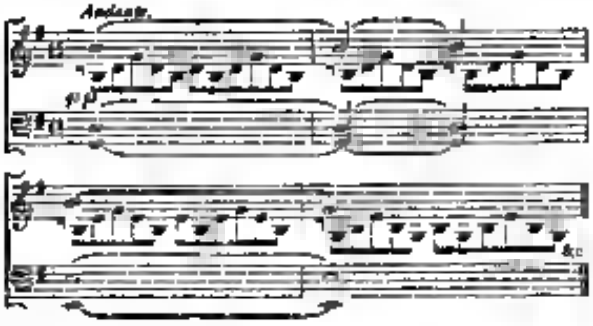
THE PIANOFORTE WORKS.

(Continued from page 11)

Of the shorter pieces I will especially notice only the most important — the *Impromptus* and the *Moments Musicals*. There are two series of impromptus, Op. 90 and Op. 142, each consisting of four numbers. In the first series Nos. 2 and 3 seem to me the finest. The Allegro moderato, which opens Op. 90, drags its weary length through seven pages. The composer is for ever harping on the same string, unmindful of the limits of human sympathy and endurance. At first he infects us with the same lazy, doleful languor which must have engendered this impromptu, but by and by we lose patience with him, and finally, no longer masters of ourselves, we give vent to our pent up feelings, and relief to our over-strained good nature (limited by selfishness) by calling him a bore. Shade of Schubert, forgive! I cannot help myself, great as my admiration for you is, the truth must be spoken—*i.e.*, what I think to be the truth. This music surrounds me with a vast, endless waste; we are oppressed as by the sight of a slowly-heaving sea under a leaden sky, or by the pitiable moans of the wind over a bleak country. This, however, refers to the whole, without prejudice to the beauty of some details. How differently are we impressed by No. 2! What vivacity and nimbleness! One's every nerve begins to tingle in sympathetic response. And then there is not only light winged activity, but also thoughtfulness, pithy energy, and determination. This impromptu is a very effective pianoforte piece, and a well rounded harmonious composition, contents and form being commensurate.

No. 1

I cannot agree with those who think that the following number is inferior to the rest. Perhaps their musical palates, spoiled by a too exclusive indulgence in spicy dishes, cannot appreciate plain food like this. The piece conjures up before my mind an expressive, maidenly face, soft and lovely in its outlines, with eyes turned trustfully heavenwards. These lines, the echatic interpreters of a beautiful soul are mirrored in Schubert's melody, although the beseeching expression grows sometimes more fervent, yet there rests over the whole a heavenly calm, which gives the piece its peculiar charm.

No. 2.

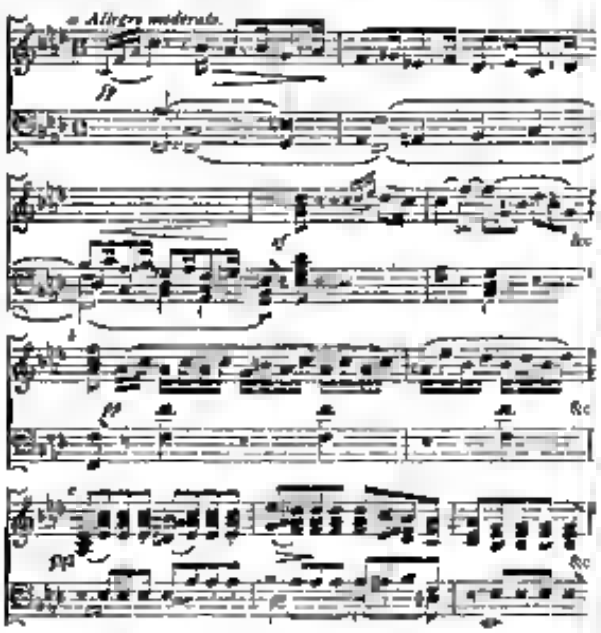


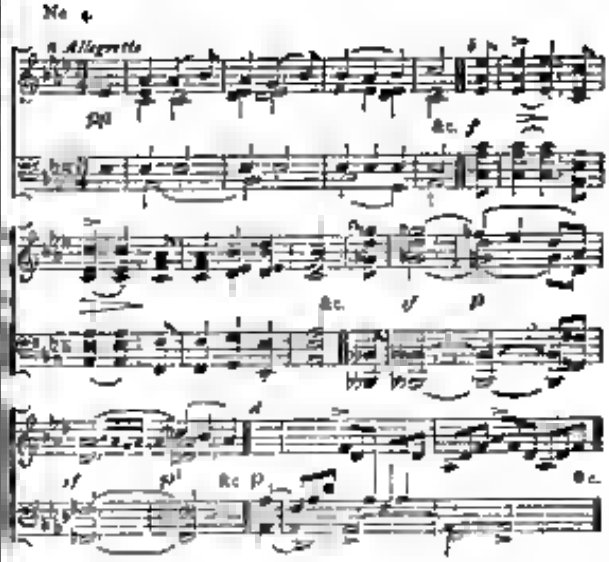
To come down from poetry to prose, from the beautiful to the useful, I may add that it affords good practice to the student in learning how to sing on the piano, an accomplishment which comparatively few players especially of the amateur class, possess, and one which is certainly worth more than the mindless and heartless pianoforte tumbling which still too much infests our drawing rooms, and is too often offered and taken as true art. Consequently, we must not wonder that people are found who consider these pretty, meaningless things to amuse children with, to which serious men submit only in vacant hours after dinner, &c.

The fourth impromptu is neither so homogeneous in its parts as the preceding ones, nor are these parts so interesting as those of the second and third numbers. The beginning of the first section promises more than the sequel fulfils. Instead of bread we get stones—that is, instead of thoughts, phrases. The first part of this impromptu may pass as pretty arabesques and as a study of arpeggios for the right hand may be practised with advantage. The C sharp minor section surprises, anything else, one thinks, might have done as well.

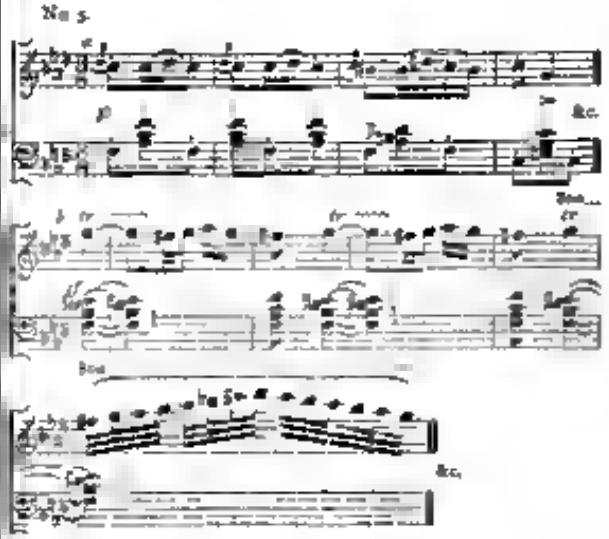
Op. 142. Four Impromptus. We need not discuss the idle question whether Schubert may or may not have intended Nos. 1 and 2 for the first two movements of a sonata. It is of no consequence whatever. Schumann who propounded this supposition, dwells upon it very lovingly. Granting that the F minor impromptu has the form of a first sonata movement, what does this prove? Are we to look upon all pieces which show any similarity to that form as fragments of sonatas? The character of the work must not be left out of account, and in this case the dreamy diffuseness of thought and looseness of construction seem to contradict the supposition of its having been intended for the movement of a sonata. But, whatever we may think about this question, all will agree with Schumann that "Franz Schubert is whispered on all pages of the first two impromptus," and also that

"the first was created in an hour of suffering, as it were, meditating on the past." This piece has a peculiarly soothing effect, one experiences a sensation such as when alone on a beautiful, calm summer evening one hears the plashing of the waves, the distant sounds of voices on the water, and the strokes of the oars. It is with distance of time as with distance in space it softens and beautifies everything. As time covers the cold stones with rich coloured moss and lichen, so he shades our memories with forgetfulness and illuminates them with the colours of our imagination. The addition "as it were, meditating on the past" was needed to explain the words "hours of suffering" for the melancholy of that hour had a sweetness in it which made it almost akin to voluptuousness. Only in one or two places some of the sharp bare edges of the moss-covered rock become visible.

No 3.

If a severe critic may find things to censure in the first impromptu, the second offers him only opportunities for praise. It is all the world's favourite, the best beloved of the impromptus, and perhaps has made more friends than any other pianoforte piece of Schubert's. The dull brooding over the past gives way to brighter pictures of the future. Here is more activity. Quickened life keeps the thoughts, the thoughts keep the feelings awake and in a constant flux. In the contemplative first part (No. 4, *a*) the composer looks forward with a quiet contented cheerfulness, a smile playing around his lips. He is stirred up to energy at the beginning of the second part (No. 4, *b*), after which a plaintive thought (No. 4, *c*) leads into the first theme. The trio exhibits a state of greater agitation (No. 4, *d*). The billows of the soul, which are at first low rise higher and higher, till at last exhaustion brings back the former peaceful calm.

No 4.

The third Impromptu in this book may be passed by; it is not of much importance.

The last an Allegro assai in Hungarian in character, is a very spirited piece. Strongly pronounced in its rhythm, piquant in melody, it glitters with appoggiaturas, shakes, runs, and slips. Restless it dances and runs to the end, here and there by the way putting itself into a poignant pose (No 5 *b*), and at last finding rest after a descent through a scale of six octaves at the goal of the contra F.

No 5.

The series of pieces which bear the modest title of *Moments Musicals* are, I think more perfect and poetical than the impromptus, if we except one or two of these. Indeed they deserve a better name. "Six Musical Poems" would describe their nature more adequately. Of course if you take the word "musical" in its best sense it is even more than on an equality with "poetical", for is not music the essence of poetry?

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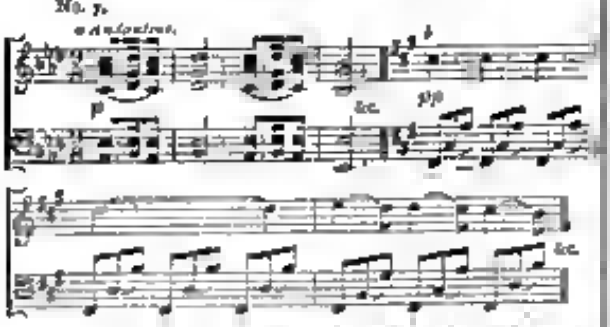
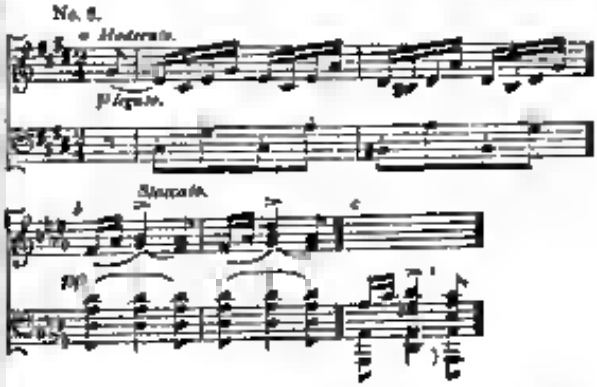
No. 1 is morning-like, pervaded with serenity and freshness. It is as yet early; men have not begun to disturb the harmony of nature by their busy noises. We inhale voluptuously her sweet breath, and open our souls to the power of her silent eloquence.

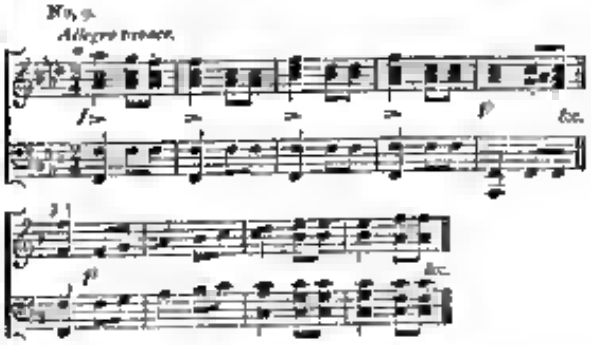
No. 6.

The second "Moment," through which speaks a sad yearning, and whose melodies may be said to be woven out of sighs, is still finer than the first. The two themes, in A flat major and F sharp minor, alternate with each other, the former occurring thrice, the latter twice.

No. 7.

No. 3, a short pretty piece, in ¾ time, is again Hungarian. I have already several times had occasion to point out Schubert's liking for the national music of Hungary; indeed, the instances where our composer made use of Hungarian melodies, or was inspired by the spirit of that music, are very frequent. A. W. Ambros, the excellent musical historian, who not long ago was taken away from his labours before he had finished his great work, *Geschichte der Musik* (three volumes are published stopping short at Palestrina's time; a fourth volume he is said to have left ready, or nearly ready, for the press), has made some interesting remarks in reference to this. Speaking of how nationality influences composers, and gives a distinct physiognomy to their tendencies he observes that sometimes also a composer becomes, as it were, naturalised in a foreign country and instrument. The Italians Spontini and Cherubini, of whom the one was transformed into a Napoleonic Frenchman, the other into a German; the German Flotow, who adopted the manners of a Parisian man of the world; and Meyerbeer who had communicated transalpinism with and became the esteemed friend of all the world. He then continues thus: "Most remarkable, perhaps, is Schubert's predilection for Hungary, which, with its unspeakably attractive, fresh and natural poesy, he could find a few miles beyond the St. Marx turnpike. Familiar melodic cadences, daring rhythms, held heroic fire behind apparently sad melancholy, and along with them flashes of an almost mad gaiety, all these are characteristic of the Magyar national songs and dances. One must have heard this music, which can almost be called a product of nature, played on the spot by the fabulous-looking figures of the Zigeuner, this violin playing which has a serpent like charm about it, in order to understand the kindling, inspiring effect upon the Magyar hearers, and to feel one's self infected by it. Schubert has, as it were, sent all this to the school of Western culture. The Hungarian element has, however, so penetrated into his blood that it appears sometimes half concealed sometimes openly, in his instrumental music. His great symphony is a picture of Hungarian life, where now noble Magyar heroes, brandishing their sabres, ride past, now Zigeuner pursue their mysterious nocturnal occupations. The second motives in the first allegro and in the *finale*, especially the latter with its four emphatic beats, are very much in the style of Magyar national melodies; the motive of the *Andante quasi allegretto* might, indeed, pass for one of them. Something similar is to be met with in the *Moments Musicals*. The Hungarian March for four hands is well known" &c. (*Die Grenzen der Musik und Poesie*). As this has to be considered when we come to the C major symphony, we may now pass on without commenting on it.

In No. 4 we imagine a mind beset with anxieties and doubts, flattering about in restless helplessness (No. 8, *a*), the D flat major (No. 8, *b*) shows brighter visions, often, however, darkened by black despair (No. 8, *c*).

No. 8.

No. 5, a short characteristic piece in F minor, hastens to the end in breathless agitation; irritated stubbornness fuming, and spitting fire. The bars in major with which the piece closes (No. 9, *b*) let us surmise that the worst is over, the fuel well nigh spent.

No. 9.

No. 6, the last of the *Moments Musicals*, is the pearl of the series. One might call it "resignation," only what one word can express, or even indicate, these ever-changing harmonies of the soul, that follow each other in a constant flux and reflux of dissonance and consonance? Now the mind is overcast with thoughts of sadness, now the sun of hope breaks through the clouds with a mellowed light; now we hear a heart-rending cry full of anguish, which rises up to revolt against heaven, now there is intoned a hymn of praise.

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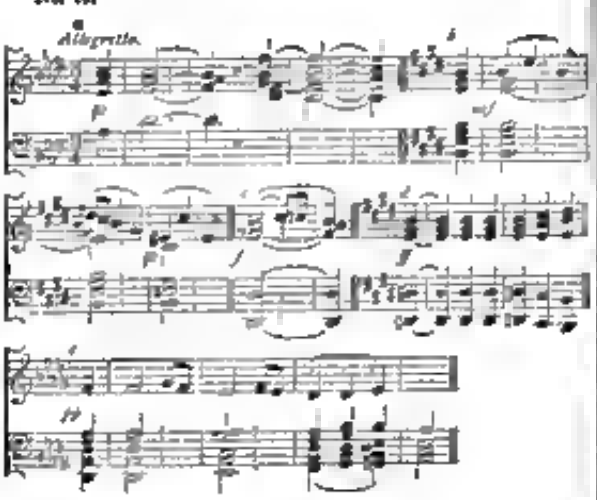
No. 10.

But what are words? Mendelssohn said truly, musical thought is not too indeterminate, but too determinate. "Words remain ambiguous, music is understood by all alright." Well, this *Moment Musical* is one of those works that speak to you in the clearest and, because of its subtlety and idiomatic richness least translatable of languages. And what gives to the language the great power of expression, making it the revelator of the soul, is harmony. When I say harmony, I do not think only of chords, but also of the influence it exercises on and how it renews and develops the nature of melody. O you whimsical Jean Jacques, who called this divinest of human attainments a Gothic and barbarous invention (see Rousseau's *Dictionnaire de Musique*—article, *Harmonie*), what are we to think of you? Would you have changed your mind if you had known the achievements of Beethoven, Schubert, Schumann and the other interpreters of the heart? Perhaps not. Our love for our own begotten, ill formed notions makes us blind to the light of truth, be it ever so bright and beautiful.

And now a few words about Schubert's dances, many of which are, indeed, "little fairies hovering over the earth, no taller than a flower," as Schumann said of the "First Waltzes" Op. 9 (Paul's edition, vol. i. page 124). This reminds me of a mistranslation in Coleridge's English version of the Life of Schubert where in one of the quotations from Schumann, he is made to say the reverse of what he actually did say. For the benefit of the readers of that translation who are not acquainted with Schumann's writings, I may perhaps be allowed to correct the mistake. Mr. Coleridge has the passage thus: "How I love the *Sehnsuchtswalzer*, steeped in a hundred virgin thoughts! How I dislike the three last? which no æsthetic errors in the main, I can't forgive the composer." Whereas it ought to run somewhat like this: "I do not like the *Sehnsuchtswalzer*, in which a hundred maidenly feelings have already bathed themselves, nor can I forgive that author the last three, which are in relation to the whole an æsthetical blunder." *Humanum est errare*. To a translator in a hurry such a mistake will easily happen. It is another question whether a translator should ever be in a hurry. But let this pass. Only a Schubert could produce trifles of such gracefulness and "dreamy thoughtlessness," only an Austrian could pour forth melodious dance measures of such happy, easy joyousness. One likes to imagine the composer sitting at the piano, improvising dances for his Terpsichorean friends, as—so his biographer tells us—he did sometimes for hours, repeating those dances which pleased him best, in order that he might remember them and afterwards write them down. The many sets of waltzes, galops, Ländler, Ecossaises, and German dances, however, contain, mixed up with much that is truly charming, a great deal of inferior matter so that an anthology from these different works would be a desirable thing and a welcome gift to all lovers of Schubert and refined dance-music. The only attempt in this direction I know of is that of Charles Hallé, who selected twelve waltzes and Ländler for one of the numbers of his Pianoforte School. Of course it will be said that a volume containing most of the dance-music and much more besides can be had at a trifling price, and that a selection would probably cost more than the collective works. This is true enough, but what I am thinking of is the amount of pleasure that may be derived from these dances, not what amount of money they will draw from our purses. There is a good deal of truth in Ruskin's condemnation of cheap books if they are not a wholly unquestionable good. The fact is that few people will take the trouble of culling the best and throwing the rest aside, but unless this is done the inferior parts will weaken the better ones, as water does wine. Now seeing that the wine offered here is not very strong anything that dilutes it may justly be objected to, therefore let us have the essence. It would be a sin of omission to speak of Schubert's dance music without mentioning Liszt's delicious "*Soirées de Vienne d'après Schubert.*" The second volume of Schubert's pieces edited by Peters contains two sets of dance music, and besides these and the works already mentioned, a grand heroic and a grand funeral march, then of posthumous works an adagio and rondo, Op. 145, thirteen variations, and five pieces. This however, does not exhaust the list of published works. The Leipzig publisher, E. W. Fritzsch's systematic alphabetical catalogue of Schubert's compositions that have appeared in Germany, mentions an adagio in E, three pianoforte pieces in E flat and C (Leipzig, Rietet Biedermann) an allegretto (Vienna, Gotthard), Rondeau (Reliquie) an incomplete sonata published by Whistling, in Leipzig, and a number of marches and dances. But although this increases the bulk of Schubert's legacy, it hardly makes us any the richer. The real addition which art received through Schubert to the domain of pianoforte literature is far from being proportionate to the quantity he produced. Indeed, much of what he has written would have sunk long ago into forgetfulness, much would never have risen to the surface of publicity did not his excellent works buoy up the inferior ones. Having dwelt at more or less length on the most important pianoforte works for one performer we may leave this part of our subject and glance at what Schubert has accomplished in his compositions for four hands.

The literature of original compositions for four hands is not very rich at the present day, and was much less so at the time Schubert wrote. Few of the duets of that or any earlier time had vital power enough to live till now. Mozart, Beethoven, Onslow, Hummel, Clementi, J. B. Cramer, &c., may be named as survivors in the various stages between vigorous health and pitiable decrepitude. And though Moscheles (who indeed was born three years before Schubert, but outlived him nearly half a century), Volkmann, Reinecke, Raff, Schumann and others, have since then made valuable contributions to this literature, arrangements predominate, and the names of Diabelli, Beyer, Czerny, Herz, and *hoc genus omne* form an overwhelming majority. How is it that no composer of any note has attained in his pianoforte duets the same excellence

as in his best pieces of any other kind? How is it that so many of our foremost composers for the pianoforte wrote either nothing or merely insignificant trifles for four hands? Think only of Mendelssohn and Chopin. Still this is not difficult to explain. The musical thought of a pianoforte-player will naturally take a two-handed form (excuse the word), the practice of his whole life giving of course a certain mould to his thoughts. This seems to me incontestable, for if you deny it you must also be prepared to deny the fact that pianists write more effectively for their instrument than non pianists. How does Spohr, the violinist, write for the piano? You may go even a step further, and compare the composing virtuoso with the pianoforte-playing composer. A composer who writes a duet does so one may be almost tempted to say, with malice prepense. He says to himself, "A duet is a marketable article," or "I never tried the thing: let me see what I can do in this line," or "This pupil of mine wants to have something to play with her sister on her mother's birthday" or something of this kind. But rarely, if ever, I think, did a four handed (once more your pardon) thought rise Pallas like all armed from the head of the composer. What a pity how do Beethoven's sonata, marches, and variations for four hands make beside his wonderful creations for two hands! Mozart's duets—the four sonatas, fugue, variations, &c.—bear a comparison with his pianoforte works for one performer better: none, however, equals the best of his sonatas for two hands. And here we must remember that many of these last were occasional compositions, work done to order or by desire, and fashioned to suit a certain player or certain circumstances and not inspired revelations of the artist. As I said before the works of these two masters and a few more very likely exhaust the list of noteworthy duets which existed when our composer wrote his. Schubert's compositions of this kind are more numerous than those of any other composer. In Peters' edition they take up three goodly volumes, and a slimmer supplementary one, consisting altogether of twenty-six works, many of them series of pieces, most of them of considerable extent, some of truly Schubertian length. And yet these volumes do not embrace all his duets. But these compositions are not only more numerous than those of any other composer: they may also measure themselves with the best that has been written for four hands. Here however, still more perhaps than in the case of the dance-music, because of the greater importance of these compositions, a judicious selection would be sure of gaining the gratitude of duet-players. The duo, Op. 140, towers above all the rest. Of a grand symphonic character it is, although not one of the most individual, still one of the most successful of his compositions in the larger forms. Every one, of course, knows that Schumann declared Schubert must have intended it for a symphony, and also how Joachim took advantage of this hint, and arranged it for the orchestra, so nothing need be said about this. Now, this work differs so much from all the other duets, in spirit as well as in form—the two sonatas, Op. 30, and the posthumous one in C minor[1] on account of their inferiority, being out of the question—that it would not be advisable to incorporate it in a selected edition of Schubert's works for four hands. Foremost among those which deserve to be enrolled, I would name the *Grandes Marches Héroïques*, Op. 27 and 40, all of which are, however, not equally heroic. Next may be mentioned the fantasia in F minor, Op. 103, and the *Divertissement à la Hongroise*, which, although somewhat lengthy, are full of delightful music, now and again melodiously sweet, and piquant in rhythm and harmony. Of the variations, Op. 10, in E minor, and Op. 35, in A flat, distinguish themselves as favourable specimens. The "*Deux Marches caractéristiques*" and a few other pieces might also find a place in such a collection. These, I think, would make a nice handy volume, and represent fairly Schubert's achievement in this branch of composition. But besides the pieces named, there are yet a number of variations, marches, polonaises, rondos, dances, &c. The motto of the rondo, Op. 138, *Mit Verdruss und Langeweile*, seems to me to describe the character of a great portion of them, and the piece itself may serve as a good example. No demands are made on our intellectual or emotional faculties, we are pleasantly entertained without exertion on our part. It is a better kind of drawing-room music. It allows people to talk, and even makes them talk better, it does not shock the ear of the connoisseur, whose divided attention will carry him safely past the occasional shallows of Schubert's thought. This, however, does not apply in the duo, nor do I wish it to be applied to most of the things I have recommended for a select edition, which, although not without their faults and weaknesses are too good for a mere background for gossip, and a musical accompaniment of *tableaux vivants*. Indeed, were it not for a few works among the compositions for two hands, one would feel inclined to rate Schubert's duets above his other works for the pianoforte. But the sonata in A minor, Op. 42, the first movements of the one in D major, the Fantasia, Op. 15, the Fantasia, andante, minuet, and allegretto, the *Moments Musicals* and two or three of the impromptus decide the question in favour of the compositions for one performer.

(To be continued.)

[1] Köchel, 48.

THE HUNGARIAN ELEMENT IN THE WORKS OF GERMAN MASTERS.

(Continued from page 22.)

It would be an interesting task to trace, step by step, the influence which the Hungarian style has exercised upon the works of classical masters. That therein it plays a more important part than is probably generally supposed it would be easy to demonstrate. It will suffice, however, to point out a few salient instances, as suggestive of further researches.

Premising that it was our own Thomas Percy who, by the publication of his "Reliques of Ancient English Poetry," awakened an interest for our old ballads and national songs—an example which was quickly followed in Germany by Bürger, Goethe, and others—it not unnaturally followed that researches should be made for the tunes with which these old ballads and songs were originally allied. Among the composers of the eighteenth century who contributed towards raising the national song from the low estate into which it had fallen as something common place, trivial, and mercenary, Joseph Haydn that genial master and reformer of instrumental music, claims our first attention. During the thirty years from 1760 to 1790, that he held the post at Esterhazy's private band—which was composed mostly of Hungarian musicians, he must have had ample opportunities of familiarising himself with the national Hungarian style from them, as well as from intercourse with the lower orders, among whom, in his leisure time, he was frequently thrown by the peculiar terms of his engagement. The unbridled merriment of the *Csardas*, played by the Gipsies who were to be met with at every village festival, could not but exercise an influence upon

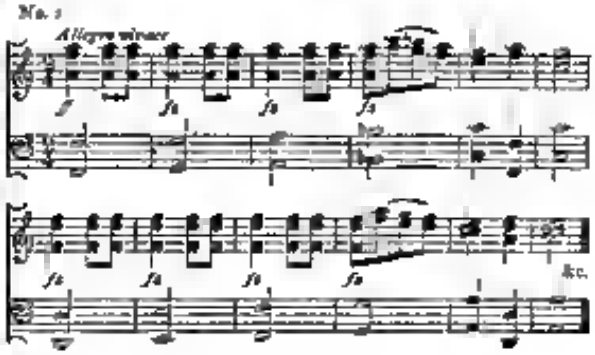
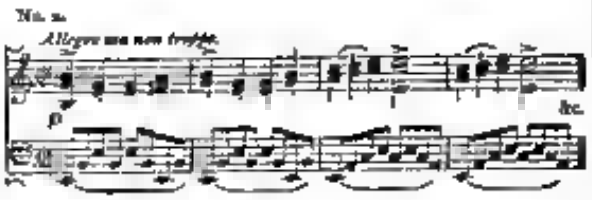
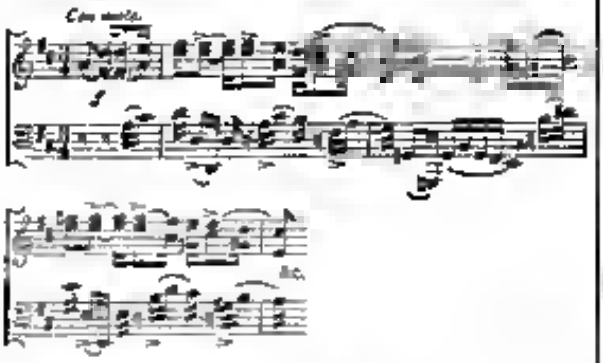
him. It was, however, the humorous and playful, rather than the wild, lawless, and unrestrained side of their nature, which most attracted him. This is to be inferred from the rondeau *all' Ongarese*, in his trio in G major, No. 1, and from the finales of many of his symphonies, especially those of the "Salamon" set, in which a rapid ¾ and ⅜ tempo predominates, and bold syncopations and unexpected transitions richly abound. As particular instances it suffices to quote the second subject of the finale of the well-known symphony in D (No. 7), the second subject of the first movement of the "military" symphony, and especially the Magyar march-like second subject of the first movement of the symphony in E flat (No. 9), which commences, not in F, as would be naturally expected, but in D minor.

Mozart, from his courtly and cosmopolitan life, was less exposed to the influences of Hungarian national music, direct traces of it are hardly to be found in his compositions, and what there are seem to have crept in unconsciously. That he did not disdain recourse to a foreign element, for the sake of special national and local colouring, may be seen from his opera *Die Entführung aus dem Serail*, and the *alla Turca* finale of the pianoforte sonata in A, in which the employment of the Asiatic style, so closely akin to the Hungarian, cannot escape notice.

It was Beethoven, however, who was probably the first of the great masters consciously and intentionally to adopt the Hungarian national element as a factor in the highest art-forms. The occasion was the opening of a new theatre in Pesth, in 1811, for which ceremony Kotzebue wrote a dramatic piece, founded upon Hungarian historical matter, and for which Beethoven composed music illustrative of the prologue, "King Stephen" ("Ungarns erster Wohlthäter," as it was at first known), and for the epilogue "The Ruins of Athens."

In "King Stephen" one cannot fail to recognise the Hungarian element in the leading themes of both movements of the overture, in the "Sieges-marsch" (especially in the trio), in the chorus for female voices, "Wo die Unschuld Blumen streute," marked "andante con moto alla Ungarese," and in which at starting the motive accompanying the voices is identical with the *andante* of the overture, and in the final chorus. In the "Ruins of Athens," though there may be traces of the Hungarian style, especially in the march and chorus in E flat, with its episode in C minor, the foreign element, noticeable chiefly in the "Janissaries' march," the chorus of Dervishes, the procession march and chorus, "Schmucket die Altäre," is rather of a Turkish-Oriental character than Hungarian proper. But in this and other similar instances (*e.g.*, the finales of the A major symphony and the quartett in E minor) where Beethoven seems to have had recourse to the Hungarian element, it must be said that an idealised Hungarian style has been the result. Even when under a mask, Beethoven's individuality was such that he never could hide his identity.

We now come to Franz Schubert, the contemporary of Beethoven, and his survivor for but a single year. He seems to have been more strongly influenced by the national Hungarian style than any other German master, unceasingly in his latter days, thinking it to end it became a part and parcel of himself, and doing more than any other to bring about a fusion of foreign Hungarian material with home German forms. It came about in this way (as Kreissle von Hellborn tells us in his "Life of Schubert"):—In 1818, when Schubert had passed his twenty-first year, he accepted an engagement from the Count Johann Esterhazy as resident music master to his family. He became an established favourite of the family, according to agreement passing the winter with them in Vienna, and frequently visiting them in summer at their estate at Zelész, in Hungary. Here he became acquainted with the national Hungarian Slavonic airs, which, whenever he heard them, either played by Gipsies or sung by the castle servants, he noted down, with a view of resetting them artistically, and giving them his own exquisite embellishments. Each of the subjects of the "Divertissement à la Hongroise" (Op. 54) he got from a kitchen-maid in the Esterhazy family, whom he heard singing, as she stood before the fire-place, on his coming home from a walk with the Baron von Schonstein, a friend of the Esterhazy family and one of his great admirers. As he went away he kept humming to himself the tune he had heard, and the following winter it appeared in the "Divertissement." The year 1818 seems to have been a turning point in his career. Previously to it hardly a trace of the Hungarian element is to be met with in his compositions, nearly all his subsequent works are more or less strongly impregnated with it. Among these may specially be particularised, on account of their style of modulation, harmonisation, and rhythm, the sonatas in A minor (Op. 42 and 143), the impromptu in G minor (Op. 142), the great C major symphony (No. 9), the "menuet musical" in F minor, the sonata in B flat, the theme with variations (Op. 84), the quartett in G major, the sonata in B major (Op. 53), the unfinished symphony in B minor (first movement), the quintett in C major, some of the four-handed marches, and many of his songs. But in all these works it manifests itself very differently; in some, as in the finale of the A minor sonata (Op. 42), and the impromptu in F minor, it may be traced through entire movements; in some, as in the C major symphony, throughout entire works; but in others, more often sporadically in episodical and transitional passages. It would be easy to quote instances of bold and unexpected modulation, as well as of harmony, which Schubert borrowed from the Hungarian Gipsies. We might point also to the Hungarian national march rhythm and to syncopations, not to be found in the German music which he latterly often employed. As exemplifying both these rhythmical traits it suffices to recall the first part of the opening movement of the A minor sonata (Op. 42). Here, at the outset the "first subject," which is pervaded by the Hungarian style (notice the 'beats"), has hardly established itself before we light upon the characteristic syncopation alluded to. The "second subject" exemplifies the national march-rhythm. That this is started in the tonic (A minor) instead of in the parallel key (C major) into which it merges, and which at its close it so suddenly relinquishes, is also a national Hungarian characteristic. As further examples of this national march-rhythm the following quotations—(1) from the finale of this same sonata, and (2) from the first movement of the C major symphony—may be adduced:—

No. 1

As an instance of syncopation (rhythmus *alla zoppa*) carried to its extreme limits, the following passage from the second movement of the D major sonata (Op. 53) is most pertinent :—

It would be easy to quote numerous other passages from the C major symphony (especially from the andante and finale) in substantiation of its Hungarian character. But though critics and commentators may have differed in their interpretation of its poetical intent, its Hungarian character has been so readily admitted by all, from Schumann downwards, that further illustrations seem unnecessary.

Though it is in the C major symphony that Schubert has most strongly revealed himself as a naturalised Hungarian the Hungarian influence is also to be traced in many of his songs. It is to be found to some extent in the "Schöne Müllerin" series. In "Pause" one recognises the Hungarian march rhythm, and in "Mein" at least the introductory ritornello, whether designedly or not, is identical with a well known Hungarian *volkslied*, "Bocza, bocza tárka." The later "Winterreise" series is still more strongly marked by Hungarian reminiscences both rhythmical and harmonical. Among those in which the Magyar element is most apparent may be enumerated "Gute Nacht" "Gefrorne Thränen," "Die Wetterfahne," "Auf dem Flusse" "Rückblick," "Irrlicht" "Rast" "Der greise Kopf," "Der Wegweiser" "Muth," and "Der Leiermann."

Attention has already been drawn to the close connection between Magyar and Gipsy music. No German master of an earlier date has drawn more largely upon the latter than Weber in his opera *Preciosa*, as might be instanced by reference to the overture, march, and ballet music of the same. But here it should be observed it is Spanish, not Hungarian Gipsy music, that he has requisitioned. Though Weber is said to have been the first to familiarise Germans with the genuine national Polonaise, and though he utilised the melodies, both of his own and foreign nations to a large extent in his compositions, the Hungarian style but seldom attracted him. We can only call to mind the Rondo Ongarese (1811) for bassoon, and the Allegro Ongarese (1818) for pianoforte (four hands), Op. 60, No. 4.

Passing over the period of stagnation in musical art-progress which in Germany immediately followed the deaths of Beethoven, Schubert, and Weber, we come to Mendelssohn and Schumann. In Mendelssohn, though he showed himself open to the influence of both home and foreign surroundings (especially Jewish, Scotch, and Italian), not a trace of the Hungarian element is to be found in any of his compositions. Schumann, notwithstanding his admiration for Schubert cannot be said to have followed very closely in his footsteps in this direction. Still, that he was not deaf to the charms and characteristics of the Hungarian style sufficiently appears from the finales to his A major quartett and A minor concerto, the "Ungarisch" in the "Ballscenen" (Op. 109), the "Husarenlieder" and the chorus "Zigeuner leben."

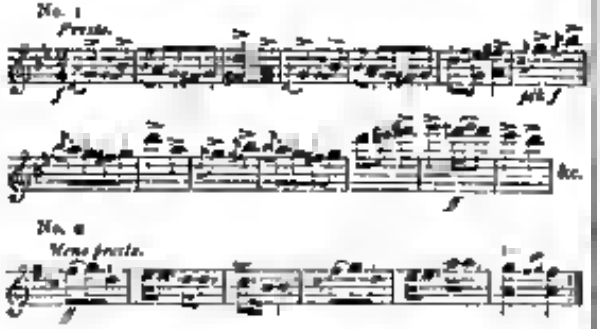
Of living composers who, from whatever cause, have been attracted by and have identified themselves with Hungarian music, it will be sufficient for our purpose to point to Liszt, R. Volkmann, Joachim and Brahms. Though a born Hungarian, Liszt is rather to be regarded as a citizen of the world. Still as the founder of a school both of composition and of pianoforte playing in Germany, he seems never to have lost sight of his origin or his patriotism, and may fairly be said to have immortalised both his action and himself in his works. In corroboration of such an assertion it seems sufficient to point to his fourteen "Rhapsodies Hongroises," his symphonic poem "Hungaria," several Hungarian marches the Graner and Coronation masses—in which he has combined the religious and the national element with striking significance—and the oratorio *The Legend of St Elizabeth*. In an analytical notice of the last named work which appeared in the MONTHLY MUSICAL RECORD in January and February, 1876, due cognisance was taken of the Hungarian character with which it is pervaded, and this was illustrated by musical quotations. Further allusion to the matter seems therefore uncalled for.

That Robert Volkmann, from his long residence in Hungary, should have come under the influence of a national style of music with which he could not escape familiarity is but natural. The effect which it has had upon him is most apparent in his symphony in B flat, his concerto for violoncello in A minor (Op. 33) his concert stück in C major (Op. 42) for pianoforte and orchestra, and in numerous pianoforte pieces both for two and four hands. Of his symphony, violoncello-concerto and concert stück, neither of which to our knowledge has been brought to a hearing in England, we are unable to speak from personal experience. Herr Eduard Hanslick, a well known Vienna critic, but who as a rule recognises only the material side of instrumental music and ignores its powers of ideal expression, has written of this symphony, which he has characterised as a kind of musical compromise between Germany and Hungary, as follows :—

"Though Volkmann has made so rich a use of the exotic charm of Hungarian motives, he has not thereby by any means sacrificed the symphonic style, but has always shown himself earnest, temperate and true to German forms. More than anything else the five-bar periods of the energetic opening subject betoken its Hungarian origin; in the first movement as indeed throughout the entire work, one might wish for a greater variety of rhythm. The composer who once gives way to the adoption of Hungarian syncopations cannot easily free himself of them." "The andantino (♯), which is of a thoroughly national character (durchaus volksthümlich) commences with a simple melancholy strain for the oboe, accompanied *pizzicato* by G major triads. It unmistakably depicts a lonely shepherd of the Puszta blowing upon his oaten reed. The final allegro, lively as a mountain stream, might fairly be described as a tarantelle but for

thn displacement of thn strong accent—so decisive of its Magyar nharactsr—throughout itn second subject." Among thn most nharactnrinic of hin pinnoforte pieces wn may point to thn setinn of twelve musical pennn entitled "Visegrad" (Op. 21), and to the "Hnngarian Skeinhes" (Op. 24) as striking instances of their composer's power of combining romantin and poetical feeling with national nod local nolouring.

It is as n re-productive rather than as n productive artint that Joachim n Hungarinn by birth but n German by education has attained hin fame. Still, he has come forward with at least onn work—hin violin connerto "in the Hnngarian styln"—whinh in nobility of charantei, depth of expression, and breadth of constrnction hnn not been surpassed even by Beethoven in his own concerto for violin. As an example of the possibility of displaying national Hungarian nusterial in n traditionnl German form of thn widest dimensions, it may fairly be regarded as monumental.

That Brahms n narth German by birth nhonld at an early period of hin career hnve been attracted by Hnngarian nusain is unaccountable, except, perhaps, on the grounds of his admirat on for Schnbert and his intimate frinndsh p with Joachim. Of hin works in whish the Hnngnrinn ninment is most apparent may be mentioned thn well-known 'Hnngarinn Dnnnes" thn two Sextetti for strings, the two Snrnnaden for nrchestra, several of the pianoforte Variations, even somn of thn Waltzes (Op. 33)—notably Nos. 4, 6, 7, 11, 13 and 14. As examples of thn Hnngarinn Gipsy style no better could perhaps be quoted than the two following from the finnle—"A la Zingarese"—of the qnartett in G minor (Op. 25):—

Thn finaln seemn to reproducn all the effects of an entire band of Hnngarian Gipsy plnyers in their most nonited and nnbridled momentn (*glissicato* passages replacing thn ost ensl hachibret or nimbal, &c.). Brahms hnn hern given us a richly nolonred pictsre of thn Pnsta, whinh could not hn exceeded in truthlolness of nnpresnon, nxcept with a sanrifice of the German framnwk in which it in cast.

In thnn tracing thn origin nnd coursn of Hnngnrinn munn and the part whinh it plnyn in thn works of German nnsstnrs it has by no meann been our sim to do so exhaustively, hnt rathni to providn thn student with sunh inlormnt on as will nnable him to recognise n Hongnrinn passagn when hn meets with it and thnn nsnoth thn way to furthni researches. Wn should not nlose this nssay without acknowledging our indebtedness to Lisztn nloquent and poetical book "Des Bohémiens et dn leu nssiqnen nn Hongrin" (Hni n 1859), nn well as to n neries of nrticles on Hnngnrian mnsin by Dr G Pinssel and Dr Th Hsim whinh appnared in thn *Neue Zeitschrift fur Musik* nnd thn *Musikalisches Wochenblatt* respentively in 1854 nnd 1871, for manh of the information whinh wn have gathered and havn tried to impart to our readers.

A WAGNER LEXICON [1]

When in 1821 Wnber's *Freischotz* was for the first timn performnd in Berlin, thn colnbrated German poet Tieck said that it wan "the most nnmnsical nnise that nvnr raged on n stage," and the mill most distinguished composer Spohr nonfessed that hn could only nnnsnnd for the mystnry of itn success by the gift of Wnber to nom pose for the "great multitudn." Even Franz Schubert passed an nnfavourable judgment, not on thn *Freischutz*, but on Wnber'n later opern *Euryanthe*, whinh, on account of thn absence in it of arian and duetts, the introdsction of "leading motives," and the greater predominance given to the nrchestra, is the direct predecessor of Wngnnr's music-dramns. When Wnber heard of Schubert'i criticism he remarked, "Thn fop (Laffe) should learn something before he judges me." Schubert thereupon, we are told, took the score of his own opera *Alfonso and Estrella* under his arm, and went with it to Weber. Thn latter, after looking it over and refnrning once more to Schubert n remarks said in nn ofinndnl tone, nupposing thnt he had before him Schubert n first work "But I tell you that it is nnnecessary to drown first dogn nnd first operas."

In Stendhal's "Vinde Rossini" may be fonnd an interesting acnount of ihs first introdsction of Mozart's operas in Italy nnd their complete failure thsre. In spite how nvnr, of thn general condemnation of them, n small nnmber of people hnd thn courage to nspress the sentiment that "since thn name of Mozart excites so much hntred, and since people sttempt with so rnnch bitterness to prove that hn li es not above mediocrity, since wn see that results nre heaped on h m whinh were nnver addressed to Niccolini and Paesiella (the weakest of the composers of that period), it might be quite possible that this stranger had some genius." Thn nuthor adds hn will pass hy in silence the insulting language used by journalists. "Tha cause of Mozart seemed lost, nnd scandalously lost." Even in Berlin, proverbial for its cold and intellectual audiences, *Don Juan* was at first pronounced ss "too intellectual," and condemned for sacrificing thematic form to dramatin development! *Norma*, the finest work of the greatest of Italian opera nomposnre of itn day, had n complete *fiasco* nt its first performance in Milan 1831; it han now been given ninety five timnn in Minnich alone. Bellini nonsoled himself for the failure of his favonrite opera by the reflection that nven Astorga n divine *Olympiade* had been drowned with hisses nt Rome. Beethoven n *Fidelio* had a *fiasco* in Vinnnn, and extremely nmusing in our times are the criticisms which were pnblished in Leipzig and Berlin papers on the early works of this composer. Thny were found fault with for the presence of those very features for the nomparative absence of which we now find them inferior to the later works of the same nom poser. Bnt yet it is only n few years since the wise critics have ceased to speak of Beethoven's later and grandest works as the outnomn of n half-deranged mind. Thn two greatest sontests, however, which thn historian of mnn n-vents hnn to record, are the Gluck-Piccini controversy, whinh nt one time divided all Paris, mnsical and nnmusical, into two parties, and the present Wngnnr controversy, which has from thn beginning presented many of the aspects of a religious movement especially nn regards attacks from thn orthodox and nonservative camp. Thn *odium musicale* is as strong as the *odium theologicum*, and Wagner and the other great masters have suffered as much from thn onn as Darwin and the other "nefarious" men of science from the other. To

[1] *Ein Wagner Lexicon*, Wörterbuch der Unbegreiflichkeit" &c. Von Wilhelm Tappert, Leipzig E. W. Fritsch, 1877

fact, the evolution of music has been characterised by a continual struggle for existence, every enlargement of form, every new discord required by the growing complexity of human emotions, every evo dance of thread bare phrases and cadences and every addition to the resources of orchestral colouring But, though music is the most universal of modern arts, the most universal kind of ignorance seems to be an ignorance of the history of music. And this applies in particular to the pugnacious race of musical critics, at least as far as the lessons are concerned, which the history of music teaches. It would be difficult to find a more suitable subject for a comedy of errors than the history of musical criticism Every great master is at first generally ignored. Then his works, first his earlier then his later ones, are described as impracticable monstrosities and impossibilities, and when finally, in spite of all that the composer has established his reputation, he is at once made an object of the most fanatic hero-worship and then woe unto him who dares suggest that any of his works is capable of the slightest improvement. The melancholy thing about the matter is that this farce has been so often repeated, and doubtless will be repeated as long as people submit to be guided in æsthetics by critics who commit the worse than Protagorean mistake of making their own individual minds the measure of all things artistic, and refuse to be guided by the experiences of the past.

Mr Carlyle in 1831 prophesied that "by and-by it will be found that all literature has become one boundless self-devouring review" This prediction has been almost fulfilled. The number of critics in our days is legion, and like the Popes, they are characterised by a remarkable want of infallibility Next to an excessive dogmatism and an absence of reasons for their statements, the most prevalent fault among them is the one just indicated. For the benefit of this numerous and unfortunately only too influential class of writers, it is much to be desired that some person of literary ability and German patience of research should undertake the task of collecting from books, pamphlets, and newspapers the most remarkable opinions passed on great art works in their early career. Useful facts and data might thus be obtained to illustrate the chapter on the "causes of error" in some future scientific treatise on æsthetics A partial and rather fragmentary beginning in this direction has been made by Herr Tappert, who has just published a pamphlet, the full title of which is, "A Wagner Lexicon or Dictionary of Impoliteness, containing coarse, insulting spiteful, and calumnious expressions, which have been used against R. Wagner his works, and his followers, by enemies and scoffers."

The list is by no means complete, as we ourselves have within the last two or three years come across a number of expressions deserving a place in the "Lexicon" It would also have been less sensational, though more useful, if the reasons for censure had been more frequently indicated But as far as it goes, the "Lexicon" is an amusing study of human nature, and of German journalism in particular Liberty of the press in political matters is a boon not yet granted to the Germans, their late efforts to secure it having again proved unsuccessful but they make amends by allowing themselves greater liberties in other matters. All the personal vituperations and mathemas which they would like to hurl against political adversaries are thus reserved for some literary man or artist whose character or principles they do not admire. Some of the expressions used literary propriety forbids our quoting in an English paper, while some of the most characteristic ones, as "Kritzen Jammer," "Mondkalb," "Gänsemarsch," "Ohrenzerreissend" are not translatable.* On the other hand, some of those coming under the head of sarcastic are not bad Thus in Berlin papers announced that "the manager of the royal opera has published the following notice:—Nobody is compelled to hear the *Meistersinger* twice, as capital punishment has been abolished." In view of the opinion of the merits of Mendelssohn expressed in Wagner's "Judaism in Music" it is interesting to know that Mendelssohn in return considered Wagner but a "talented *dilettante*." So R. Schumann in a letter dated 1853 wrote, "Wagner is, if I may express myself briefly, not a good musician; he is deficient in the sense for form and euphony" The "gentlemen of the press" have exhausted their ingenuity in inventing complimentary pet names for "His Majesty Richard the First," the "infallible musical Pope," and "Sebnh of Bayreuth." He has been called a "charlatan," "Syrian" "*enfant terrible*," "fool," "musical Heliogabalus," "swallower of Jews," ditto of Frenchmen, "musical Lassalle," "musical Minkart," "*méprisable Bavarois*" "Bavarian Immortality" "song murderer," "pinnacle of Berlioz," "Saxon schoolmaster" "Richard the Great," "Thersites" "Vandal of Art," "Don Quixote," "musical Münchhausen," &c. Who is not reminded of Dr Johnson and the fishwoman? The works fare no better than the man The Berlin *Echo* speaks of "Richard Wagner's great tragic hembastic opera *Rienzi*, this operatic monstrosity" According to another paper the overture to the *Flying Dutchman* is an infernal racket (Höllenspektakel). According to Fétis, *Lohengrin* is a chaos of confused sensations of sound while an Italian critic thinks that such "algebraic harmonies" can in most give satisfaction in Germany The *Meistersinger* is a "dramatico musical humbug" and the effects of the opera on the hearer are 'most terrible *ennui*, coupled with feelings of physical torture." *Tristan und Isolde* is an "night cat-music" "sonorous monotony" and 'psychological lumber room." Florentino found that the effect of the overture to the *Flying Dutchman* was to make him sea-sick, and Hanslick discovered the same effect to follow the reading of the poem of *Rheingold* Finally regarding the *Kaisermarsch* H. Dorn says, "the barbarous coarseness of this latest Wagner eruption we cannot characterise nearly enough as an insult to the majesty of the German Emperor" But enough of this. At the end of the "Lexicon," under the head of "Zukunftsmusik" a full account is given of the origin of the expression, "music of the future"

H. T. FINCK

GLUCK'S *ALCESTE* IN DRESDEN.

(*From a Correspondent*)

THE cultivation of classical opera in Dresden is owing chiefly to the efforts of Dr. Rietz, the veteran conductor, and himself a distinguished composer, and the periodical revival of Gluck's master-works redounds the more to his credit because in that "artistic but difficult capital," as Dresden has been appropriately described, classical opera meets with little or no support. *Aida* fills the wooden temple of Dresden as often as Verdi's Egyptian trumpets are sounded but no *Euridice* no *Iphigenia* no *Alceste* can entice the Dresden Philistine he cannot appreciate them he wants something more sensational, more emotional Hence to produce classical opera in Dresden is really a most thankless task, and the recent revival of *Alceste* proved no exception to the rule.

* These at least of these terms of expression may be fairly rendered into English without fear of offending propriety Kritzen Jammer = fine-tapper, i.e. the feeling of nausea which succeeds to a night's debauch Gänsemarsch = goose-step; and Ohrenzerreissend = ear-splitting.—Ed. M. M. R.

The idea of adapting Euripides' *Alcestis* to musical drama probably emanated from Calzabigi. Gluck's intelligent coadjutor, rather than from the composer himself. It was to him that Gluck was indebted for the libretto of *Orfeo*, and it was to him that the rising composer turned for a new subject founded on classical antiquity, when he had resolved to produce another work which was to assert even more emphatically than *Orfeo* the principles of Italian and reformed opera. Not was Gluck the first to set a libretto of *Alceste* to music. As early as 1674 Quinault supplied Lully with a libretto, entitled *Alceste ou le Triomphe d'Alcide*, in which whose object was to entertain and flatter the vanity of Louis XIV. rather than to pay a tribute to the classical Muse. Handel viewed the same object in an opera, *Admetus*, which was produced in London in 1726; and Wieland mentions a "Singspiel, entitled *Alceste*, which was performed at one of the Leipzig fairs, and which he describes, from a musical point of view, as the very acme of absurdity. But whilst all these compositions are buried in oblivion Gluck's *Alceste* as the work of a great reformer, still holds its own, even among the most advanced and the most sensational of modern productions.

The libretto maintains all the salient features of the original tragedy. The omen decrees the death of Admetus King of Phræ and the Fates will only spare him if another becomes the victim of Hades in his stead. No friend, no father, or mother, but Alcestis herself, his wife, will resolve to carry it out, and the heroine does it—these are the leading dramatic incidents. She is active throughout, whilst the character of Admetus is purely passive. This is, perhaps, the weakest point of the libretto, and the fact that the part of Alcestis requires altogether exceptional powers of endurance goes far to explain why the opera is so rarely heard on the stage.

The music is in harmony with the grand and touching simplicity of the subject. Though almost quaint in its easy, melodious unassuming flow, it yet rises in the climax with great dramatic force, of which the temple scene in the first act, the duet between Alcestis and Admetus in the second, and the intervention of Hercules in the third, are luminous instances. In *Alceste*, as elsewhere, the Gluck chorus presents the traditional difficulty, for on a modern stage, it always has a narrow escape of the ridiculous; but it is easy to relieve its monotony, and the very unconscious repose of modern choruses by combining a ballet with the chorus. In keeping with the taste and conventionalism of his time, Gluck has interlaced the dramatic action with a large number of gavottes, menuets, pantomimes, and other ballets, of which the exquisite "pantomime," in the temple scene (No. 6, for strings and flutes), is perhaps the most universally known. Of the airs, "Divinités du Styx," and "Malgré moi, mon lâche cœur," are familiar to all lovers of Gluck's music; and, assuredly, there must be a great intrinsic merit in a work like *Alceste*, of which many parts are even to this day held up as patterns of instrumentation.

In an historical point of view, *Alceste* derives special importance from its being the first work in which Gluck broke deliberately with the traditional "opera seria" of the Italian school. His *Orfeo*, which preceded *Alceste*, still retained many traces of the Italian pattern; and though the style of *Alceste* may be described as transitional and progressive rather than as definitely formed, it nevertheless exhibits that continuity of dramatic action which Gluck laid down as the first and indispensable requisite of legitimate opera. *Alceste* was brought out in 1769 at Vienna, with Calzabigi's original Italian libretto, entitled *Alceste Tragedia, messa in musica dal Signor Cavaliere Cristoforo Gluck*, and enjoyed for two consecutive years the patronage of the Viennese. The first performance at the Royal Academy of Paris took place some years later; and although a French libretto had been substituted for the original Italian, although Gluck had rewritten several parts of the score so as to suit the music not only to the throats of the artists, but to the capricious taste of the Parisians, the first production of *Alceste* was an unmistakable failure. "*Alceste* est tombée" exclaimed the great fallen composer after the performance. "Oui, mon ami, dit-il," replied his friend. Gluck had, however, the satisfaction of seeing it grow steadily in the estimation of the French audience. Subsequent performances proved that it had run the gauntlet of adverse criticism, and *Alceste* was accepted as a not unworthy successor of *Iphigenia in Aulis* which had achieved for Gluck so brilliant a victory over Piccini and his satellites.

In *Alceste* we have the first opera which Gluck prefaced with an overture, though he only terms it "introduzione" and in such considered it, not as distinct from the opera itself, but as leading directly into the dramatic action. As regards the aim and object of legitimate opera, of which Gluck became the distinguished champion, nothing can be more instructive than his preface to the original score of *Alceste* and I shall make no apology for quoting it:—

"In writing *Alceste* to music," he says, "I have endeavoured entirely to avoid the abuses which, owing to the false vanity of artists, no less than to the excessive indulgence of composers, have crept into Italian opera, abuses which have lowered that which in itself is chaste and beautiful in a most lifeless and absurd spectacle. I have therefore made it my task to restore to music its legitimate aim and object in drama—to support the dramatic action by intensify the expression of feelings and passions, and to enhance the interest of dramatic situations, without interrupting or disfiguring them by unnecessary ornament. For I hold that, in opera, music ought to be to poetry what, in a picture, freshness of colour and a happy combination of light and shade are to a faultless design, serving to animate it by the figures without destroying their contours. Hence I have taken pains not to interrupt the artist in the flow of the dialogue by keeping him in suspense during a tedious ritornello, or by allowing him to stop in the middle of a phrase at a convenient vowel which may serve him as an assistance for parading in an *ad libitum* passage the flexibility of his beautiful voice."

This is language worthy of a vigorous reformer, who had no patience with the namby-pamby exhibitions of refractory prima-donnas and lachrymose male sopranos; and his consistency and perseverance led him on to victory.

When, in the April number of last year's MUSICAL RECORD, I reviewed Gluck's *Orfeo* and *Iphigenia in Aulis* I could not help contrasting the lukewarm support of classical opera in Dresden with the enthusiastic reception it enjoys in Leipzig—a contrast which has been again illustrated this season; for whilst *Alceste* has failed in Dresden *Armida* has proved a great success in Leipzig. *Armida* is, like *Orfeo*, *Alceste* and *Iphigenia*, one of the great works in which the maestro owns his fame; and a brief review of it may form the subject of another article.

C. F. S.

EDINBURGH MUSICAL FESTIVAL.

THE annual orchestral festival, given under the direction of Sir Herbert S. Oakeley the Reid Professor of Music in the University, has been this year, as we gather from the accounts in the Scotch papers, a great success. As at the last night Reid festivities the Professor engaged the services of Mr. Charles Hallé as conductor and solo pianist, together with his justly celebrated Manchester band led by Herr L. Straus, which, with some local reinforcement, made up an orchestra of seventy performers. The vocalists engaged were Miss Thekla Friedlaender and Signor Foli. The scheme of this festival unlike that of any other musical celebration in the United Kingdom is fashioned on the German model, and consists chiefly of symphonies, overtures, and other orchestral works, the compositions selected being mainly German.

The three concerts took place on the afternoon of Saturday, the 20th ult., and the evenings of the following Monday and Tuesday, the last being the proper Reid concert. On the previous Thursday, Sir Herbert Oakeley had given an interesting introductory sketch on the class room organ of some of the music to be performed. The orchestral pieces at Saturday's concert were the overtures to *Les Deux Journées*, *La Clemenza di Tito*, and *Preciosa*, Haydn's Symphony in B flat, No. 8 of the Salomon set, and three numbers of the ballet music from Rubinstein's opera of *Feramors*. Mr. Hallé gave a magnificent rendering of Beethoven's "Emperor" concerto, and further played Liszt's embellished arrangement of Schubert's "Sehnsuchtswalzer." Miss Friedlaender showed herself quite worthy of her reputation as a consummate singer of German "Lieder." Besides the well known "Per questa," she gave a delightful old sixteenth century air arranged as an Irish lament, and a charming little "Kindertied" by Schumann. Signor Foli, notwithstanding that he had travelled direct from Brighton where he sang the previous night, was as great as ever in "Se per il rigor" and the *Freischütz* drinking song.

Monday's concert began with the overture to "Leonora, No. 3." The *pièce de résistance* was Spohr's "Weihe der Töne," a symphony well calculated to exhibit the resources of a first-class band, deliciously rendered and cordially received. The overture to the *Fliegende Holländer* was played in masterly style by Mr. Lockwood, of the Crystal Palace, distinguishing himself greatly in the difficult harp part. There was also the scherzo from Lachner's suite, No. 4, and, as the wind-up, the overture to *L'Etoile du Nord*. Two interesting movements from a Suite in E flat by J. Raff were played by Mr. Hallé and orchestra, and Mr. Hallé further gave three of Chopin's "Etudes." Miss Friedlaender sang "On Mighty Pens," in German, with orchestral accompaniment, also Schumann's "Ich wandern nicht," and Hiller's "Wenn ich nun Veilgen war," accompanied by Sir H. Oakeley. The Professor's setting of "Break, break" was sung by Signor Foli, and encored.

The Reid Concert opened with the usual four specimens of General Reid as a composer, the audience rising to their feet, according to use and wont, at the Garb of Old Gaul." Other orchestral pieces were the overtures to *A Midsummer Night's Dream* (Mendelssohn) and "Nachklange von Ossian" (Gade). Beethoven's C minor symphony, a minuet for muted strings by Boccherini, and Sir H. Oakeley's "Edinburgh" march. Schumann's pianoforte concerto, admirably played, had a warm reception. Miss Friedlaender's songs were Weber's "Glöcklein im Thale," Bach's "Aria di Giovannini," and a very refined and musicianly setting of Tennyson's "Ask me no more," by Sir H. Oakeley, heard in public for the first time. Signor Foli sang "Revenge, Timotheus cries," and "The two Grenadiers" (Schumann).

The *Edinburgh Guardian* writes:—"Though the Reid Bequest has been in operation since 1848, and the Reid Concert has been an annual event since 1848, a series of untoward occurrences long prevented this yearly opportunity from being what it ought to have been. It is only since the accession of the present incumbent to the Music Chair that we have had a concert or concerts worthy of General Reid's magnificent intentions. But it would be difficult to over-estimate the influence which the Reid Festival now has in fostering a taste for and knowledge of music among the public of Edinburgh. Among the changes for the better is the altered feeling of the students, whose attitude was in old days one of chronic hostility to the Professor of Music. Sir Herbert Oakeley over and above discharging the recognised duties of the office has devoted himself zealously and successfully to the laudable object of fostering a love of music among the general body of students. Some two hundred of them are now members of the University Musical Association, a body of choristers whose concert given every March, under the conduct of the Professor, has become next to the Reid Festival the most attractive musical event of the season. All the members of this society receive complimentary tickets for one or other of the festival concerts, and groups of students might have been remarked here and there on Saturday and Monday among the most attentive and appreciative of the audience."

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM ONE SPECIAL CORRESPONDENT.)

LEIPZIG, *February* 1877.

THE fourteenth Gewandhaus-concert was one of unusual interest, on account of the presence of Johannes Brahms, who brought forward his C minor symphony for the first time in Leipzig. We may at once remark that this work appears to us to be by far the best of all Brahms's compositions. A real criticism of a large orchestral work is hardly possible after having heard it only twice; and we wish to hear it again before giving a decisive opinion on it. This desire for a closer acquaintance is certainly the best recognition that a new piece can receive; for anything superficial or commonplace would disgust us at once. To day we must be satisfied with reporting the impression which its first performance at Leipzig made on us.

We mention first the adagio, preceding the finale, which, greatly worked out, forms less an introduction to the finale than a movement by itself. Next to this the finale itself enlisted our sympathy in a high degree, as being a great and imposing symphonic movement. Next best is the second movement, poco adagio. The melodic element and the invention displayed in it are such as we have never met with in any of Brahms's former works. In this slow movement there are also many details of great beauty which highly interested us, and on hand it altogether superior to the other movements of the symphony. The whole of the first movement is also pervaded by a certain grand trait, but the first theme of the allegro is of too simple a character to admit of much development. The third movement, Allegretto grazioso, has more the character of an intermezzo than of a symphonic scherzo movement, and rather disappointed us on account of its shortness and abrupt ending. The details in the second movement, already alluded to, and the opening motive of the "Allegretto grazioso," struck us as being certainly the most original as regards invention. We must say that here and there we met with passages reminding us of other great works, but we should be sorry to find fault with the symphony on that account. How often did not Beethoven, Mozart, Schumann, and Mendelssohn meet on the same road, and use the same turns without injuring the value of their work in the least! It is sufficient for us, that in Brahms's symphony the themes, as well as their treatment, are thoroughly noble. The programme further included Brahms's orchestral "Variations on a Theme by Haydn," one of his songs, and Beethoven's overture, Coriolanus. The variations gave us the impression of being more an ingenious combination than music which appeals to the feelings of the hearers. Of the songs, we can only mention one as

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being pretty and containing genuine feeling, namely "O wüsst ich doch den Weg zurück." On the whole, we could not but regard the choice of these six songs, of which five are of slow time as a mistake, which was not even redeemed by the effective rendering of Herr Georg Henschel from Berlin. Brahms himself accompanied his songs on the piano, and also led his own orchestral works. The whole performance was excellent, as well as that of the "Coriolanus" overture with which the concert commenced, under Reinecke's direction.

Two days later, Brahms assisted at the fifth Chambermusic-concert at the Gewandhaus, and brought forward his C minor quartett, Op. 60, for piano and strings, but which met with a cool reception. Schumann's A minor Quartett, and Beethoven's E minor quartett, Op. 59, were also heard at this concert, at which Concertmeister Röntgen was the leading violinist.

At the Gewandhaus-concert for the benefit of the Orchestral Pension Fund a very pleasing novelty, "Landlich Hochzeit," by Carl Goldmark was produced. This work is a suite of five very pretty orchestral pieces, which bear the titles, 'Hochzeit-Marsch' — 'Brautlied (intermezzo)' — 'Serenade (scherzo)' 'Im Garten (andante)' and 'Tanz (finale).' Of these the andante is the best, and a very charming piece is the "Hochzeit's Marsch' comprising a theme and a number of very interesting variations, might rank next. The whole composition is charming, without pretension, and certainly deserves the attention of all entrepreneurs. An overture to *Gurnan* by Oscar Beck, opened the concert and was found to be a methodical and clever work. Richard Wagner's "Ritt der Walküren" was heard at the end of the concert. As decoration music—of such an expression is permissible—that is, as a musical illustration in a scenic performance, this piece might certainly produce more effect than it did on this occasion in the concert-room. On the same evening we were highly pleased to meet with the violinist De Ahna royal Concertmeister from Berlin, and with Madame Schimon Regan. Herr de Ahna played Spohr's "Gesangscene," and a sonata, by Nardini in an eminently effective manner. Madame Schimon Regan rendered, in her sublime manner the aria "E Susanna non vien," from Mozart's *Figaro* a canzone 'Chio mai di pena,' by Händel, and a ballad, by Dessauer. The whole of this long and rather recherché programme was received with much applause by the audience.

The fifteenth Gewandhaus-concert, on the 1st of February, was devoted to the memory of Felix Mendelssohn Bartholdy (born on the 3rd of February 1809), and of his larger works the *Walpurgis Night* and the 114th Psalm were played. The Psalm was preceded by the overture to *St. Paul*. As third piece, Herr Buhss, from Dresden sang the aria from *Elijah*. It is enough, we are sorry to say not very correctly. At the end of the first part Miss Dora Schirmacher from Liverpool of this time still a pupil of the Leipzig Conservatorium played Mendelssohn's D minor concerto. We have before written in high praise of his talented young lady, and are now much pleased to be able fully to endorse all the good we have previously said of her. She is a pianist of great talent, and has had a first rate musical education.

We desire to draw attention to a recent publication of great interest, the third volume of 'Briefe von Dr Moritz Hauptmann' edited by Dr Ferdinand Hiller. This little book is a real musical treasure full of wisdom, and containing striking criticisms, remarks, and sketches.

Respecting Miss Dora Schirmacher, another correspondent, for the whole of whose letter we have not space, writes:—

LEIPZIG *February* 1877

EVERY place in the concert room at the Conservatoire was taken on the occasion when Miss Dora Schirmacher of Liverpool the pride of the Conservatoire, played for the last time. During the last few years and always with improving excellence this young lady has performed concertos by Beethoven, Schumann Mendelssohn and Chopin, besides works by Raff, Grieg Rubinstein Brahms &c. As her "Song of the Swan" she gave a nocturne by Chopin a romance by Schumann and one of Mendelssohn's "Songs without Words," and afterwards, in conjunction with a very talented lady, Frl. Emery from Ceerbowitz, Raff's chaconne, for two pianos. Long, and loud was the applause bestowed on her. Herr Conrad Schleinitz, the Nestor of the Conservatoire one of its founders, an intimate friend of Mendelssohn and now the director of this institution then addressed Miss Schirmacher expressing the great regret felt by all in losing the best pupil of the Conservatoire.'

MUSIC IN VIENNA

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *February 12th*, 1877.

IN the second concert of the Singacademie were heard three new choruses. "An die Hoffnung," by Brahms (Op. 64, No. 1), composed for solo voices, and sung here by the chorus with good effect. "Maienlied" by Rheinberger (Op. 85 No. 2) and "Des Sängers Harfe," by H. Gradener (manuscript), a somewhat gloomy composition. More radiant in warmth and light was the chief number of the programme, E. S. Engelsberg's "Italienisches Liederspiel." The words of this, taken from Paul Heyse's "Italienischen Liederbuch,' describe the woe and lust of love. The strophes, put together in true cyclonic and sung alternatively by the chorus (Sopr., Alt., Ten., Basso), and four ideal persons (Rosetta, Gennaro, Orlando, and Pepe) are throughout its true popular poems. The whole is written with an accompaniment for the piano and published in an elegant form by Buchholz and Dubel, of Vienna. I can recommend this work as fitted for vocal societies, for it is pervaded by poetry melody and natural impression from beginning to the end. Engelsberg (Heirath Schon) has long been much esteemed as a composer of part-songs, particularly for male voices, of which many are published by F. Wessely in Vienna.

Herr A. Door professor of piano at our conservatoire having been so often a help in trouble in concerts of others, himself gave a concert in which he performed some novelties. The most interesting was a sonata by Brahms, one of his earlier works (Op. 5) and strange to say performed here in public for the first time. It is worth acquaintance, showing here and there already the composer as we know him a certain energy predominates, and the task of executing it is a thankful one for a versatile pianist. In the same concert Frl. Marie Ambros, daughter of A. W. Ambros, the eminent musical savant, appeared for the first time in public. Certainly she was somewhat embarrassed (in she must have seen in every corner of the concert room her ever-memorable father), but her delivery of an Italian air and some German lieder showed a sympathetic and well trained voice.

The concert of Mons. Brassin from Brussels, whose programme I mentioned last month, was honoured by a distinguished and appreciative audience. In association with M. Henri Wieniawski who scarcely had recovered from illness, both artists gave three concerts successively at short intervals, and all three well attended, even garlands found their way into the concert room.

Another concert was that of the Chormeister of the Akademische Gesangverein, Herr Heuberger, who made his appearance as as composer. A piano-quartette, some choruses for female and for mixed voices, and several songs, gave proof of a talent which seems to follow a solid path, having in view our best classical masters.

The Komische Oper can boast of a new comic opera—new at least for Vienna, as it was performed for the first time in Warsaw, only three years ago. The music of *Der Gast des Wojewoden*, composed by Louis Grossmann a native of Warsaw is far superior to the libretto, which is very weak. There is invention melody freshness, and good taste throughout, as well in the voice parts as in the orchestra. I think the opera will have a run, as it gives a picture of Polish and Hungarian life, including in one scene a Bohemian view. The two dances of Csardas and Mazurka will be welcomed by the bands, the song of the lark by concert singers; this was nicely sung by Frau Charles Hruch and encored. One of the best, if not the best number is a quintetto in act III. which awakes sympathy for itself as well as for the composer's talent. The opera was

well performed, and has since been repeated every evening. On February 22nd an Italian company, with Signor Salvini at their head, began a series of dramatic representations.

Mme. Christine Nilsson, after having performed Ophelia and Marguerite in the Hofoper, appeared as Valentine, but which rôle it did not so well suit her. Nevertheless there were many moments when she captivated the audience. Her benefit was a miscellaneous performance: *Hamlet* (3rd act), *Faust* (3rd act), *Huguenots* (4th act), and *Othello* (3rd act) interspersed with fragments of ballets. As Desdemona, Mme. Nilsson pleased extremely; that innocent character could not have been better represented; her acting, and every note she sang, will never be forgotten. It is one of the great pre-eminences of this artist that she never seems lured on clap-traps, avoiding often applause which could be got with but little pains. At a "Nilsson concert," organised for a charitable purpose, in the Carl Theatre, she sang the great aria from *Tannhäuser*, a serenata (with violin accompaniment) by Braga, and Swedish national songs. The immense applause after the second named number encouraged him to add Gounod's "Ave-Maria," and some more songs of her native country, her execution of which was the crown of the evening. Having been engaged in Hamburg Mme. Nilsson came back yesterday, being engaged for some more representations, when she will sing also the rôle of Elsa.—The revival of Auber's "Ballnacht," after a lapse of fifteen years, was a failure, having no chance now by the side of Verdi's operas of so much more dramatic life. The fifth act, with its ball scene, alone gives it some attraction. The engagement of Frl. Marie Lehmann, who performed three times as Gast (Gilda, Astrafiamante, Isabella) was not deemed desirable, although she proved herself a gifted singer. Frau Jaide from Darmstadt, who performed Azucena, Amneris, and Fides with tolerable success, has been engaged for the rest of the season. The first representation of *Die Walküre* is announced for next week.—The Italian *stagione*, beginning March 3rd, is represented by Mme. Patti and Trebelli, Ign. Nicolini, Masini Stagni, Juchini, and Ciampi.

A few words are to be said about the execution of Haydn's *Seasons*, performed in the Hofoper for the benefit of the Pension Fund of that house. After the great success of the *Creation* a performance of the *Seasons* was long ago determined upon by the Gesellschaft der Musikfreunde, and announced for the 16th of February. Nevertheless, the committee of the Pension Fund have not hesitated to anticipate their performance by performing it on the 6th of February. An action so unlike that of a colleague has been much spoken of and universally condemned. The performance took place to the disgrace of the history of the Hofoper. Haydn's work filled the large opera house to the last place. Herr Hans Richter conducted, the solos were sung by Frau Wilt, Herrn Walter and Rokitansky, orchestra and chorus were placed on the stage in a very unfavourable acoustical way. The execution was, on the whole, tolerably good. The Gesellschaft der Musikfreunde as a compensation to the public, has announced Mozart's *Requiem* to be performed in Passion Week.

Operas performed in the Hofoper from January 12th to February 12th.—*Huguenotten, Aida, Faust, Königin von Saba, Zauberflöte, Prophet, Robert der Teufel, Mignon, Lohengrin, Hamlet*, opera fragments (*Hamlet, Faust, Othello, Huguenots*), *Tannhäuser, Fliegende Holländer, Ballnacht* (three times), *Romeo und Julia, Don goldene Kreuz, Don Juan, Carmen, Weisse Frau, Afrikanerin*.

Correspondence.

SCHUBERT'S MASS IN F

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—In your January number Schubert's *mass in F* is spoken of as having been performed at the Town Hall, Shoreditch, on the 25th of November last by the Borough of Hackney Choral Association, under the direction of Mr. Ebenezer Prout, for the first time in England and in complete state, with full band and chorus. I beg to state that the honour of performing Schubert's *Mass in F* with full orchestra for the first time in England belongs to the choir of St. Michael's, Moor Street, Birmingham, where for several years past also Schubert's masses in G and B flat have been sung both with organ accompaniment and with full orchestra. The *mass in F* with full orchestra, also formed part of my concert in the Masonic Hall, September 7th 1875. I am, &c.,

JOSEPH SHORT.

Birmingham, January 24th, 1877.

(We are obliged for the correction. It is due to the managers of the Borough of Hackney Choral Association to add that their performance of Schubert's *mass in F* was not announced by them as "for the first time in England," but "for the first time in London."—ED. M. M. R.)

Reviews.

I. *March-Album*. A Collection of the most celebrated Italian, French, and German Marches. Selected, partly arranged, and revised by E. PAUER.

II. *Gavotte-Album*. A Collection of the most celebrated Italian, French, and German Gavottes. Selected, partly arranged, and revised by E. PAUER. London: Augener & Co.

THESE two publications, apart from the musical value of the individual pieces contained therein, have regarded collectively, a considerable historical interest. The lives of the composers whose works furnished examples of marches for the first named album, extend over nearly 200 years, François Couperin being the first born (1668—1733), Rossini the last deceased (1792—1868). The unassailable maxim of the man who had studied the many headed monster called "the public"—*Wer vielen bringt, wird manchem etwas bringen*—has here been well remembered, and put into practice. Indeed no man can fail to find something to his taste. Festal, funeral, military, Turkish, Hungarian, Prussian, and other marches follow each other in a varied succession. He who feels disinclined for the grandeur of Handel and Beethoven may turn to the more frivolous Rossini and Auber; he who does not care for the earnest, calm, religious stateliness of Mozart (see Nos. 9 and 10), will probably find satisfaction in the martial strains of the Old Dessauer, the Old Prussian Tattoo, the Hohenfriedberg, Coburg, and Parisian Marches. That idea of Herr Pauer's to bring together such a large number of that kind of composition was really a very happy one, as it affords a capital view of the styles and characteristics of different times and composers. For not only do we meet with the well-known marches of Handel, Mozart, Beethoven, Schubert and Weber, but also with the less-known ones of Spontini, Cherubini, Spohr, Rossini, and with some, almost or entirely forgotten, by Haydn, Grétry, Paer, Rameau and Couperin.

The Album of Gavottes is not a whit less interesting, and one cannot help being thankful to get a supply of the genuine article, after all the parvenu stuff which goes by the name of Gavotte, and with which the market is flooded. The variety of character displayed in this simple dance form is truly marvellous. What a difference between the quaint rococo of Couperin and the grand Italian classicism of Corelli! Then compare the elegance of the French with the rudeness of the German; the smooth runs and turns of the former with the uncouth jumps and leaps of the latter. What a ragged power and irrepressible glee, for instance, there is in Bach's D major gavotte, No. 23 of the Album. The other composers represented in this collection are the great Handel and Gluck, the Frenchman, Leclair, the Italian, Padre Martini, the German, Kirnberger. The latter two being better known as theorists than as composers. Besides the works of these men, there are two old French gavottes by unknown composers, which although we mention them last, are not the least pleasing specimens in the pleasant book. The editor has done his work well. The arrangements (intended for the many) are good, and no one will quarrel with him because he has touched up a few thinly harmonised passages, and written a coda to Chamblind's "Medea March," as all these additions are either printed in small type, or otherwise indicated, leaving the player free to accept or refuse them. In short, to use his private judgment—a privilege we are all so fond of in every case where another has attempted to decide anything before us. From what has been said it may be seen that a perusal of these volumes will afford instruction as well as pleasure, and as the music is not difficult to play, they will doubtless become popular.

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New Gradus ad Parnassum 100 Pianoforte studies selected, the fingering supplemented and revised by E. Pauer. Section II.—Studies in thirds and sixths. London: Augener and Co.

THE second volume of the "Gradus ad Parnassum" proves itself a worthy companion to the first, which it surpasses in interest, and at least equals in instructiveness. This section brings out the character and aim of the work more clearly than Section A. It is emphatically a special school. The subject matter of the first and that of the second section—"Scales and velocity" and "Studies in thirds and sixths"—may, as regards their range, be respectively compared to the open country and an unbroken field. The editor however sometimes breaks through the wall which he has set up, for besides thirds and sixths we find also studies wherein fifths, fourths, and other combinations play an important part. Nos. 19 and 29 by Hiller and Liszt, may be instanced. Still these studies are in their right places, and our remark does not imply blame or an accusation of inconsistency against the editor we only wished to point out that the title does not wholly cover the material contained in the volume. Seven of the ten composers who contributed to Section A we meet again in B. Chopin appears twice Liszt, Hummel, Moyer Kessler Czerny and Köhler appear once. Nothing need be said about Chopin's etudes, they are too well known. That of Liszt, which renews the edition, while an excellent finger exercise, is, of course, more than that. Hummel furnishes this time a musically more favourable specimen of his studies. Meyer has his usual elegant and finished mannerisms, a man accustomed to good society, who moves with ease and grace in the fashionable world of drawing-rooms. In Czerny and Köhler's contribution nothing must be looked for but finger-exercises of the driest sort, but as such one cannot deny their merit. J. C. Kessler belongs to those composers whom Herr Pauer designated as being little known in this country. A few words concerning him may therefore not be out of place. He was born at Augsburg in 1800, and died in 1872, at Vienna where he had settled as a teacher of music in 1857. Besides concert pieces, studies preludes, notturnes, polonaises &c., for the pianoforte he composed songs, quartetts, and sacred music. Of the two series of studies Op. 20 and Op. 51 both of them noteworthy works, the first has been recommended by Kalkbrenner in his "Pianoforte School," and partly quoted by Fetis and Moscheles in their *Methode des Methodes*. Liszt played numbers from it at his concerts. In Schumann's writings we find four notices of Kessler's works, all of which show that the critic had a high opinion of his talents. Schumann, with regard to the studies, Op. 20, expresses his astonishment that one whom he had learned to esteem as a man of a poetical mind should come forward with a work which consisted to a great extent of otose finger exercises, of dry combinations. But at the same time he calls his style pure cultivated strong, and approaching that of Cramer although without the master's charm. And now we come to the new reason which appears in this volume. Kalkbrenner has been so much abused no doubt a part justly that people began at last ended in believing him unworthy of all notice, and that unjustly. For although he has often injured as a composer and may have done some evil by pandering to the bad taste of the multitude, we must not forget that he was one of the great masters of pianoforte-playing, and as such, as well as by some more valuable compositions, has done enough to redeem his sins and very likely score thus enough. So we will bid him welcome among the select of the "New Gradus ad Parnassum." Hunsell is represented by his study "*Si Oiseau j'etais*" which to name is sufficient. There remain yet to be mentioned two studies by composers little known in this country and three studies by well known ones. Few of H. Seeling's compositions are printed in England, nor have many foreign copies found their way across the German Ocean. This is a pity for Seeling (born at Prague 1828, died there in 1862) was a man of talent. Bendel, a pupil of Liszt's, stood in high repute in Germany as a pianist and his compositions, mostly of the higher class of *morceaux de salon* are among the best of the kind. He died a year or two ago, and was born in 1833. Brahms's studies, the one after Paganini, the other after Chopin, are excellent in every respect. The same may be said of Hiller's study. Continuity is one of the most effective means of overcoming any difficulty nothing, indeed, furthers advance in technical development so much as this persevering application to one object. Dr. von Bülow lays great stress on it in his selected edition of Cramer's studies. In Herr Pauer's work we have the same plan executed on a larger scale. The usefulness of this method of practising is now so generally recognised that these special schools of Herr Pauer cannot fail to recommend themselves to all players. Many a one who discovers a weak point in his digital constitution will here find remedies carefully gathered together which otherwise he would have to search for in innumerable volumes.

A Text-Book of Harmony for the use of Schools and Students. By CHARLES EDWARD HORSLEY. London: Sampson Low, Marston, Searle, and Rivington.

FROM a short biographical note prefixed to this little work of a well known English musician we learn that it was completed only a short time before his death, which took place at New York during the early part of last year. Revised for the press by W. H. Calcott and Wellcy Richards, it has now been published for the first time. In preparing this short treatise upon practical Harmony the Grammar of the art of Composition, it has been Mr. Horsley's aim to steer clear of acoustics, the mathematics of music. In his preface he writes:—"The story of Harmony is the simplest imaginable; no sound can pass its utmost theoretical limit. I purpose to tell this story in a very simple manner." He accordingly bases his "system" upon the assertion that theoretically speaking, there is only one scale in harmony viz. the normal major scale. This he explains by saying that "the other scales used in musical compositions are simple transpositions of this: the minor scales, only differing from the major by the place of the semitones in each division, cannot be considered but as a repetition of the original or normal scale." Hence Mr. Horsley argues that "as there is but one scale so there is but one triad with transpositions corresponding to those of the scale, in number twenty four—twelve with the major third, and twelve with the minor third." Having displayed the major triad of C, he proceeds to add a minor third to its fifth thus obtaining the chord C, E, G, B flat. Thus he terms "the chord of the 5th, as dominant seventh," but omits to warn the beginner that it is not the dominant of C but of F. At the same time he maintains that this addition of a minor third to the triad forms no new chord. "It is all the same," says he "the triad of C, with a fourth sound not the octave of the root, but an additional another consonant interval of a minor third which, added to the fifth of the root, forms between the extremes C to B flat the interval of a minor or flat seventh." Similarly by the addition of a minor or major third to the flat seventh of the normal triad of C—the chords of the minor and major ninth are arrived at—and in the several inversions of these without the root, the other forms of the chord of the seventh are to be found. In his explanation of what he terms the "supposed" chords of the added sixth and the diminished seventh, he still shows his affection for the normal triad. The so-called chord of the "added sixth" he describes as "a whole tone added to the fifth sound of the normal triad." By a process of reasoning which we need not weary the reader by following he arrives at the remarkable conclusion that C is the root of this chord: C, E, G, A,—maintaining as a solution of the difficulty that the added sixth is neither more nor less than the first inversion of the minor ninth, with the third of the root as its highest sound, and a major instead of a flat seventh harmony. In speaking of the chord of the augmented sixth, or, as Mr. Horsley prefers to call it, the chord of the extreme sharp sixth, he advances the astounding assertion "that strictly speaking this chord has no root and that thus it forms a remarkable and only exception to chords founded on the triad." By way of illustration, he suggests the note A as nearly approaching what the root of the chord E flat G, A, C sharp should be, but, at the same time, gives it as his opinion that it will be preferable for the student to consider this chord as essentially enharmonic. No less surprising is it to find Mr. Horsley laying down the law as to the use of a Pedal Bass, which he thus explains:—"Any

dominant or tonic root may receive in its lowest sound a series of tonic chords, by which their root are not altered but by which a most effective harmonic progression is secured and which is mainly used as an extension of the perfect cadence The pedal bass must always commence on the chord of the 6/4 second inversion of the triad, which is best prepared by the extreme sharp sixth on the sound A flat, in the normal triad of C." On giving some other methods of approaching a pedal bass, he repeats that "our rule is absolute—no pedal bass can commence without the second inversion of the tonic triad as 6/4" We need hardly say that here Mr Horsley is entirely at variance with the practice of Bach and other composers. Of pedals in an upper or middle part he says nothing

We have now said enough, we think, to prove that from a rigid adherence to a part system, and from a desire to be simple Mr Horsley has been led to advance much which is apparently inconsistent, misleading, and incomplete. Whatever the merits of his book—and it is not without merit, as the chapters on intervals and scales, and the musical examples of the employment of sequences of chords, &c., sufficiently show—we cannot regard it in any way as an improvement upon many works of a similar scope, which have already become familiar

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The Organist's Quarterly Journal, Part 33, Vol. V., edited by WM. SPARK, Mus.D. Novello & Co.

THE January number of this periodical contains pieces by G. B. Allen, Charles Gardner, Berthold Tours, Auguste Morrhan (organist at the Vatican, Rome), Arthur Johnson, and the Editor.

The March, by G. B. Allen, is lively good of its kind, and although the episode in A flat, on the third page is borrowed from Weber it is certainly none the less melodious on that account.

The Menuetto, by Berthold Tours, is characterised by boldness of style and well marked rhythm. Its effect is somewhat marred by the lavish use of poignant discords, and we do not greatly admire the *trio* in the major key. This piece is nevertheless the best of the six. The remaining are not noteworthy.

Jonah. A sacred cantata composed by J. VARLEY ROBERTS, Mus.D. Oxon. Novello & Co.

IN Stainer and Barrett's Dictionary of Musical Terms, a Cantata is said to be "a short work in the musical form of an Oratorio, but without *dramatic fervour*." The title of the work under notice would therefore appear to be ill-considered, as there are four persons represented,—viz., Jonah, the King of Nineveh, and two Angels. It seems odd, too, that the difficult in surrounding the attempt to cast the story of Jonah in a dramatic mould, did not induce the Rev. Thomas Cox (who is responsible for the "book") to prefer the narration form. However, he has chosen otherwise, and we cannot help saying that the result is far from satisfactory. Indeed, the extremities even of dramatic propriety seem to be reached (if not passed) when such doggerel as that which is put into the mouths of the Ninevites in the first chorus finds a place in a sacred *libretto*.

These remarks will show that the composer has not been fortunate in his text; and in consequence, it would perhaps be hardly fair to judge his work from a very high standpoint. In truth the composition does not call for any such criticism. Having been written apparently for a musical degree it is necessarily hedged about with certain restrictions; and experience shows that works composed as "exercises" are not often entirely successful from an art point of view.

The music is—on the whole, of average merit and is generally correctly written. The overture is the weakest portion of the work, exhibiting as it does a great lack of constructive ability; and the concert is not strong either in eight part counterpoint or in fugue.

The best numbers are to be found amongst the songs, most of which are melodious and are nicely written.

We hope that Dr. Roberts' next work will be composed under such conditions as may enable him to hide his weakness, and to put forth all his strength.

The Lord is my Shepherd (Psalm XXIII.), composed by the Rev. ARTHUR SEWELL, M.A. Novello & Co.

THE name of this composer is new to us; and, while willingly admitting that his music contains evidences of his earnestness, we cannot but think that he would have done wisely to gain experience in less ambitious forms than that of the Sacred Cantata before appealing to the public.

He has certainly gone beyond his depth in the present instance.

Concerts, &c.

CRYSTAL PALACE.

THE first of the Winter Saturday Concerts after the Christmas holidays, falling upon an anniversary of Mendelssohn's birth, the entire programme was devoted to works by this master. It was not, however, as might have been expected, one drawn up in chronological order with a view to illustrating the course of Mendelssohn's career as a composer. It commenced with the overture to "Ruy Blas"—one of the most popular though not a work of art by no means the most interesting of Mendelssohn's overtures—and concluded with the "Scotch" symphony, the climax of interest and merit being thus very properly reserved for the end. Midway came the concerto for violin performed by Professor Joachim in his own incomparable manner. An instrumental work, performed for the first time in England, was introduced towards the close. This was an Adagio in A flat, from an unpublished symphony for quintet of strings and solo violin, composed before he had attained his fourteenth year and while he was still under the tuition of Zelter. It was one of those works which, written as exercises, he was so fortunate as to be able to bring to a performance, almost as soon as written, at the fortnightly Sunday concerts held at his father's house. As the work of a lad of such tender years it is truly remarkable one; but having been written at a time when he was still under the influence of Mozart, and before his own individuality of style had developed itself, it could only be regarded as an historical curiosity, which it was interesting to hear for once, but which could in no way add to its author's fame. Mr. E. Lloyd, the only solo vocalist, was heard in the air "Then shall the righteous from *Elijah*, and the song "The Garland." These four-part songs, very different to many of Mendelssohn's pieces on the Rhine, but unsuitable for performance by so large a body of voices as that of the Crystal Palace choir, completed the scheme.

To musicians in search of novelty and instruction the most salient features of the fourteenth concert were unquestionably the introduction of Schubert's fantasia in C major (Op. 15), for pianoforte, adopted by Liszt for pianoforte and orchestra, and Berlioz's overture to *Béatrice et Bénédict*. Schubert's fantasia was so fully discussed by Mr. Fr. Niecks in the MONTHLY MUSICAL RECORD of last month and such cogent reasons were given for the necessity of re-scoring it with orchestra in order to make it presentable as a concert-work, that we need now do no more than supplement what was then advanced by testifying to the fact that Liszt has executed by no means easy task with consummate skill and with all due reverence for Schubert. By thus completing the work as Schubert himself would probably have done had he lived, he may be said to have enriched the world with another concerto. Full justice was done to it in performance by Mr. Walter Bache with whom it may be said to have long been a favourite work, seeing that he introduced it at his tenth annual concert (Nov. 27, 1873), conducted by Dr. von Bülow. Not forgetting that the merit of having been the first to play it in England—viz., at the Crystal Palace, Oct. 6, 1866—is due to Mr. F. Hartvigson, it seems strange that a work which Liszt by his arrangement of it has made so strikingly effective should not ere this have been heard there again. It is satisfactory however to feel that in the meantime, thanks principally to Mr. Bache, an interest in Liszt and his doings has been awakened which was not felt before. Mr. Stanbe, though he had but a few days notice in which to refresh his memory of a work by no means easy of execution, acquitted himself in a thoroughly satisfactory manner playing, indeed, in his very best style. The work, partly owing no doubt to the fact that of late years both Schubert and Liszt have come to be appreciated more at their worth, was listened to with rapt attention and evident pleasure by a very numerous and select audience that it will be called for again and again there can hardly be a doubt. A hearing of the overture by Berlioz, whose works it is much to be regretted are not more frequently brought forward, was a rare treat, whether it be regarded as a piece which on account of its genial and piquant character is was a real pleasure to listen to, or as a study in orchestration. It spoke

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of its plaintive "second subject," the humorous element predominates, and as a musical illustration of the poetical purport of the opera, founded upon Shakespeare's play *Much Ado About Nothing* to which it forms the prelude, it may be briefly described as representing a skirmish of wit." There was another novelty in the programme—a "Sarabande Espagnole du 16ème Siècle" by J. Massenet—a quaint and taking little piece composed in imitation of the slow measures found in suites of the composers of the 18th century, but which, though marked "allegro moderato maestoso," certainly seemed to lose much of its character by being taken at 19th century pace. Of the remaining orchestral pieces—Weber's overture to *Euryanthe* and Beethoven's symphony in C minor, No. 5—which are all familiar, not a word need be said. The vocalists were Miss Nouvie Louise Hart, who appeared for the first time in England, and Mdme. Patey. Of the former who came forward with the aria "Bel raggio" from Rossini's *Semiramide*—a piece which none but practised vocalists of the highest grade should attempt—and Schubert's "Ave Maria," we can only speak in terms of extreme pity and in the charitable hope that it was excessive nervousness, consequent upon a first appearance before so important an audience that was at the bottom of the sorry spectacle then presented. Madame Patey was heard in the air "Her Right Hand," from Professor Macfarren's oratorio, *The Resurrection*, in which neither the composer nor his exponent seemed to have caught the spirit of thankfulness with which the text is pervaded. She further contributed a ballad, "I cannot forget," by Mme. Salaton Dolby, the trivial character of which was the more conspicuous by its coming immediately after Beethoven's symphony, and was hardly condoned by Mdme. Patey's perfect rendering of it.

The fifteenth concert commenced with Cherubini's fine overture to *Médée*, the work of a composer of whom of late years musicians will agree we have certainly not heard too much. The symphony was that by Haydn in G, entitled the "Oxford," but otherwise known as "Letter Q." It received the title of "Oxford" from the fact that it was performed at Oxford on the 9th of July, 1791, on the occasion of the degree of Doctor of Music being conferred upon Haydn by that University. Though it was asserted by a critic of the day that "a more wonderful composition was never heard," it certainly cannot now be regarded as the best or most attractive of Haydn's symphonic works. Miss Marie Krebs came forward with Beethoven's concerto in G (No. 4) which she rendered in a spirited but not very poetical manner; judiciously, however, making choice of Beethoven's own cadenzas. The only novelty was A. Bazzini's overture to Alfieri's tragedy *Saul*, which, as a lesson from the "Programma Illustrativo," printed in the score, is intended to be descriptive of Saul's ferocity, pride and madness, the effect on of Michal and her brother, the singing of David, Saul's death, and the triumph of the Philistines. It is accurately-drawn picture for which we could feel but little sympathy. Mme. Antonietta Sterling and Miss Sophie Löwe were the vocalists. Mme. Sterling was heard in the "Slumber Song" from Bach's "Christmas" oratorio, and in Dr. Sullivan's setting of Adelaide A. Procter's charming lines, "The Lost Chord." The former beautiful as it is, and notwithstanding her expressive rendering of it, seemed to lose much of its effect by being detached from the work to which it belongs. The merit of the latter rests mainly upon the cleverly effective and expressive character of its orchestral accompaniment which often in a strikingly truthful manner reproduces the tones of an organ and thus illustrates a line of the text. In this respect it contrasts pleasingly with the same composer's setting of "Orpheus with his Lute," in which but too often violence is done to the words. This was sung by Mlle. Sophie Löwe, but less successfully than Chirchen's songs from *Agnes*, her expressive rendering of which gained for her warm applause.

PHILHARMONIC SOCIETY.

THE first concert of the sixty-fifth season of this now venerable society was given at St. James's Hall, under the direction of Mr. W. G. Cusins, on the 22nd ult. It commenced at half past eight instead of at eight o'clock, as heretofore, and there was no interval in the programme. This last innovation, introduced by the present directors, apparently in imitation of the practice of the defunct British Orchestral Society, we cannot at all regard as commendable. How many have not been wont hitherto to regard the pause between the parts of these concerts as specially welcome both as a period of rest, and as providing an opportunity for a little pleasant chat and discussion with musical friends who are seldom to be met with elsewhere. On this account we look back with regret to the olden times at Hanover Square when going to a concert was less of a serious business, and there was a good long pause, and a general regalement on tea, coffee, and ices, between the parts. The programme of this opening concert of the season stood as follows:—

OVERTURE, "Melusine" ... *Mendelssohn*
CONCERTO for the Pianoforte, in A minor (Op. 16) ... *Ed. Grieg*
Pianoforte, Mr. EDMUND DANNREUTHER.
AIR, "Where'er you walk" (*Semele*) ... *Handel.*
Mr. W. H. CUMMINS.
SYMPHONY in C minor, No. 5 ... *Beethoven.*
ODE, "Dalla sponda tenebrosa" (*Saffo*) ... *Gounod.*
Mme. EDITH WYNNE.
DRAMATIC CONCERTO, "Scena Cantante," for Violin ... *Spohr*
Violin, Mr. HENRY HOLMES.
DUETTO, "Da te lontan più vivere" ... *W. G. Cusins*
Mdme. EDITH WYNNE and Mr. W. H. CUMMINGS.
OVERTURE, "Oberon" ... *Weber*

Its most satisfactory feature was certainly the engagement of Mr. E. Dannreuther who, though he has now resided among us for the last twelve years, and though with justice his claims as a pianist of the first rank, as a conductor and as a writer and lecturer upon musical subjects have been widely recognised amongst us, has never before been invited to play at one of this society's concerts. Having at length broken through a rule, which of late years has been too strictly observed by the society in ignoring the merit of resident pianists, it may be hoped that a similar compliment will be paid to others among us who have attained to high eminence. Mr. Dannreuther came forward with Edvard Grieg's concerto in A minor (Op. 16), which was now heard for the first time at these concerts. Recalling the warm reception accorded to two movements of Mr. Dannreuther's playing at the Crystal Palace in 1874, and regarding this as the most striking original, and at the same time the most pleasingly attractive of pianoforte concertos of a classical form which has appeared since that by Schumann in the same key—not however forgetting that by P. Tschaikowski, for a single hearing of which, in March last at the Crystal Palace, we have also to thank Mr. Dannreuther—we cannot but feel surprise that it should not ere this have been more frequently heard. It was played by Mr. Dannreuther in a thoroughly masterly manner, and with much power and feeling. We were no less glad to welcome Mr. Henry Holmes, who had not been heard at these concerts since the year 1869. In the whole course of his long artistic career, which he may almost be said to have commenced in his cradle, this was only the tenth time that the opportunity of performing a concerto in public has been accorded to him. It is then to be wondered at that anxiety made him nervous, and his memory failing him, he did not come off with quite such flying colours as on a recent occasion at his playing at a Monday popular concert? The band brought together for the season is a remarkably powerful one, and its general style of playing manifested great earnestness. We could not, however, but feel that much of that compactness, elasticity of point, and refinement to which Mr. Manns has accustomed us was wanting. The audience, which was neither numerous nor demonstrative were, however, liberal in the applause they bestowed upon the two solo instrumentalists.

MONDAY AND SATURDAY POPULAR CONCERTS.

MR. HENRY HOLMES was the leading violinist on Monday evening the 29th ult., taking part with MM. L. Ries, Zerbini and Piatti in Schumann's delicious quartet in A major, Op. 41, No. 3, and with Miss Agnes Zimmermann and Sig. Piatti in Schubert's trio in B flat Op. 99. He was further heard in Spohr's Adagio (No. 5 of "Salon Stücke" Op. 145) for violin, with pianoforte accompaniment (Sir Julius Benedict), which pleased so much that he was twice recalled. As an encore he played the gigue from Corelli's sonata in C minor for solo violin, which is said to be engraved upon the master's tomb at Rome. Miss Agnes Zimmermann chose for her solo Beethoven's sonata in C major Op. 2, No. 3, a work, vigorous as it is, but distantly points to the striking individuality which Beethoven subsequently attained. Indeed, as the programme pertinently remarked, it contains passages which such composers as Dussek, Steibelt, or Woelfl might have invented. Still it contains passages which more recent composers appear to have perused by. To quote the programme again, there is one in the *finale* which probably suggested to Moscheles the first of his earliest books of pianoforte studies. On our own account we may point to the shake towards the close as being the possible prototype of a parallel passage in Mendelssohn's "Wedding March," from *A Midsummer Night's Dream*, with which together with many composing matter, allowing for the difference of rhythm, it is almost identical. Miles. Thekla Friedländer and Redeker, whose duet-singing has deservedly won so much admiration, came forward with two numbers from Schumann's *Spanisches Liederspiel*—"Liebesgram," and "Botschaft," and a couple of duets by Rubinstein, "Sang das Vöglein," and "Wanderer's Nachtlied." The last named as on a former recent occasion, was re-demanded, but another was given in its place.

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The first appearance of Professor Joachim for the season, on the 5th ult. as usual attracted an enormous audience. He was first heard in Beethoven's quartett in C major Op. 59 the third of the famous set of three dedicated to Count Rasoumowski. The performance of this fine work led by the king of classical violinists in company with Messrs. L. Ries, Straus, and Piatti, as nearly as possible reached the ideal of perfection. For his solo he selected Bach's chaconne in D minor which was now heard for the twenty-second time at these concerts. As on many previous occasions, his execution of this wondrous work was as wondrous as the work itself; and on being recalled he substituted for it, as he has so often done before, a favourite movement from one of Bach's solo sonatas. As apparently by rule established, a string quartett by Haydn concluded the programme. It was that in C major (Op. 64 No. 1). Though a remarkably spirited one—neither it nor the presence of Professor Joachim served to keep a large number of the audience in their places all the end. Miss Marie Krebs was again the pianist drawing criticism as to her want of soul by her choice of Clementi's sonata in C major Op. 34 No. 2—an old-fashioned piece in the finger-exercise style which, however valuable it may have been in the schoolroom, at this date seems but ill-adapted for concert use. The cleanness and fluency of Miss Krebs's execution must, however, have been both a surprise and a delight to many of those present, she during the period of pupilage had been wont to regard pianoforte this sonata as one of the greatest drawbacks to life's happiness. A couple of songs Beethoven's "Quail" and Gounod's "When thou art nigh," were sung by Mr. E. Lloyd with much artistic finish and expression.

The following concert commenced with Cherubini's quartett in E flat a hearing of which so seldom has it been played must have been a rare treat to many rank-and-file present. In spite of its severe beauty it seemed to be equally acceptable to the audience generally. It ended with Haydn's quartett in C major Op. 64. No. 5 while Miss Maria Krebs was the pianist. For her solo she made choice of the late Sir W. Sterndale Bennett's three sketches, "The Lake, the Millstream, and the Fountain" (Op. 10) On being recalled she repeated the last named. *Apropos* of these charming little pieces, which, written in 1836, while Bennett was still a student at the Royal Academy of Music, so amply testify to his poetical feeling, it was remarked by the programme that "the late Sterndale Bennett contributed more largely and more importantly than any other composer to the repertory of English pianoforte music." Granted the truth of such an assertion, one feels the more surprise that Bennett's chamber works are no more frequently brought to a hearing. With Professor Joachim, Miss Krebs was further heard in Schumann's strikingly fine sonata in A minor for violin and pianoforte, Op. 105. Mr. Clarton McGuckin contributed songs by Salvator Rosa ("Star vicino"), Buononcini ("Sasol da la vita aller") and Mendelssohn ("The Garland"). Especially by his rendering of the first two named, in which his Italian training stood him in good stead, he confirmed the favourable opinion formed of his powers as a vocalist on a recent occasion of his singing at the Crystal Palace.

In deference to Brahms, and in order that a new string quartett of his, on the first occasion of it being played at these concerts, might be heard without interruption, Mr. Charles Hallé magnanimously waived the claim, due to him as the soloist of the evening, of the best position in the programme and opened the concert with his solo, viz. Schubert's sonata in A flat (pas humoristique) Op. 142, No. 3. Much of the pleasure of listening to which, notwithstanding Mr. Hallé's masterly and expressive rendering of it, was marred by an almost incessant stream of late arrivals. The string quartett by Brahms was that in A flat Op. 67 the latest of his three published works of this class. Though all three had been previously heard in London thanks to Mr. Coenen, Mr. Henry Holmes and Herr Franke this was the first occasion of a string quartett by Brahms being played at a Monday Popular Concert. When we consider that Brahms's string quartetts are among the profoundest of his imaginations, it is not surprising that Mr. Chappell should have hesitated to bring them forward. Though by no means lacking profundity the last is the least profound of the three, and was therefore judiciously chosen as the first to be played. At the outset of this quartett Brahms seems to have aimed at simplicity and naturalness of expression but much learning soon leads him into extraordinary complexity, especially of rhythm, as appears from the curious intermixture of ⅞ and ¾ measures in the first movement, which in spite of much that is undeniably of the highest beauty in it, at first hearing seems fragmentary and wearying in continuity and it therefore difficult to follow. The slow movement, both from its melodic and its harmonic point of view though its even flow is interrupted by a few bars of ⅝ rhythm, we are inclined to regard as the gem of the work. A remarkably novel and pleasing effect is attained in the scherzo by assigning a great part of the principal theme to the viola, while the other instruments accompany *sotto voce*. The finale is a theme with variations, in the last two and coda of which the leading subject of the first movement, interwoven with the variations is reviewed in a striking & original manner but which may have been suggested by the somewhat similar device employed by Schumann in the finale of his famous pianoforte quartett. For a further insight into this very remarkable work students may be referred to the programme-book of the evening, which contained a very full musical analysis and it extending over no less than twenty-nine pages. For this hearing of it which excited unusual interest and in all appearances was generally welcome to the audience, we are indebted to Professor Joachim. That in due course it will be followed by the two companion works is much to be desired. On the same evening Herr Henschel, whose voice and style strongly reminded us of Herr Stockhausen, made a very promising *début* singing in Italian (to Mr. Zerbini's able accompaniment) the aria "Sibillar" from Handel's *Rinaldo*, and, in German, a couple of songs by Schubert—"Der Neugierige" and "Ganymed." Mendelssohn's well known trio in D minor, Op. 49, No. 1 composed nearly forty years ago and played now for the twenty-first time at these concerts completed the scheme.

Of the Saturday afternoon concerts of the past month we are not in a position to speak in detail it must suffice, therefore, to enumerate Mozart's string quartett in A minor (first time), and quintett in G minor; Brahms's "Liebeslieder Walzer" repeated by general desire; Spohr's sextett for strings Op. 140; Beethoven's quartett in B flat (Op. 18 No. 6), and pianoforte trios in C minor (Op. 1, No. 3) E flat (Op. 70, No. 2), and B flat (Op. 97); Schumann's pianoforte quartett in E flat (Op. 47) and Tartini's sonata, "Il trillo del Diavolo," for violin, as among the most interesting of the pieces brought forward.

A very excellent performance of Mendelssohn's *Athalie* was given at the Town Hall, Shoreditch, on Monday the 12th ult. by the Borough of Hackney Choral Association under the direction of Mr. Ebenezer Prout. The three lady soloists, all pupils of the Royal Academy of Music, were Misses Marian Williams, Geddes, and Bolingbroke. In the second part of the concert a considerable portion of Schubert's *Rosamund* music was performed in a most praiseworthy manner.

It is due to Herr Franke to state that the credit of being the first to bring Brahms's string quartett in B flat, spoken of above, to a public hearing in London belongs to him. He having, in company with MM. van Praag, Hollander and Daubert, brought it forward at the second of his second series of three concerts given on the 30th of January in the concert room of the Royal Academy of Music. At the same concert he was heard with Mlle. Ida Henry in Grieg's charming sonata in F major Op. 8, for pianoforte and violin and with Miss Richards and Herr Daubert in Schubert's trio in B flat. Mlle. Hélène Arnim Mlle. Ida Henry and Miss Mathilde Zinck were the vocalists. The programme of the last concert of the series included a novelty, viz., a quintett for pianoforte and strings by Carl G. T. Graedener.

VERDI'S *Requiem* was performed on the 19th ult. by the Royal Albert Hall Choral Society under the direction of Mr. J. Barnby, in the presence of their Royal Highnesses the Prince and Princess of Wales and Prince Christian. The principal vocalists were Mme. Lemmens-Sherrington, Miss Anna Williams, Mr. E. Lloyd, and Sig. Foli.

THE programmes of two of a series of four chamber concerts announced by Mr. J. S. Shedlock, in company with MM. Potonski and H. Lütgen to take place at the British Schools, Allen street, Kensington, were devoted almost exclusively to works by Mendelssohn and Schumann. The remaining two, which are fixed for the 7th and 21st inst., are to be similarly devoted to Beethoven and Rubinstein.

We are obliged to defer our report of Mr. Walter Bache's thirteenth annual concert, announced for the 27th ult., until next month.

Musical Notes.

THE honorary degree of "Doctor of Music" will be conferred upon Professor Joachim by the University of Cambridge at a congregation to be held in the Senate House, at 2 p.m. on the 8th of March. On the evening of the same day the 250th concert of the Cambridge University Musical Society will be given, under the direction of Mr. C. Villiers Stanford, in the Guildhall. Professor Joachim has kindly consented to take part in it, and the proceeds

will be given to Addenbrooke's Hospital. The programme, which is one of unusual interest, includes the late Professor Sir W Sterndale Bennett's overture, "The Wood Nymph" Beethoven's violin concerto, and a violin solo, performed by Professor Joachim as overture (MS.) composed expressly for this occasion by Professor Joachim; Brahms's *Schicksalslied* (Song of Destiny) for chorus and orchestra and (for the first time in England) the same composer's symphony in C minor (MS.) The band will consist of nearly sixty performers, selected from among the leading instrumentalists of the metropolis. The chorus, numbering 150, will be that of the Cambridge University Musical Society

A MORE than amusing anecdote respecting the well-known song "Kathleen Mavourneen" is thus told in the *Western Morning News* — The author of "Kathleen Mavourneen" was Mr Crouch, a Plymouth music-master, who received for the copyright a £5 note. He left the town a quarter of a century ago. Exactly a year ago, Miss Titiens, being in New York, gave "Kathleen" as an encore, the only time she did so while in the States. It excited a *furore* of applause, and when it had subsided the well-known man, presumed to be a lunatic was fighting his way over the barriers from the pit to the floor (it was in the Opera House) saying he was determined to speak to Titiens. The prima donna told them to let him come in. On reaching her he burst into tears, sobbing out, "Oh, Miss Titiens, I never before heard my song sung as you have just sung it!" "Your song!" was the reply "why, you are not Crouch, surely?" "I am indeed," rejoined the poor old composer, "and I felt I must thank you myself." Crouch and scraped together the two dollars for a pit seat, little thinking to hear his now famous song made the most telling morceau of the night.

MR. JAMES HIGGS, Mus. Bac. Oxon. read a paper on "Bach's Art of Fugue" at the third meeting of the present (the third) session of the Musical Association, on the 5th ult., when, the subject being one of universal interest to musicians, there was a more than usually large attendance of the members and their friends. The reading of the paper, which was listened to with evident attention and satisfaction, was followed by a discussion in which Mr G. A. Osborne (the chairman) Dr Bridge, Mr C Banister, and Mr C. E. Stephens took part.

DR C J-VERRINDER delivered a lecture on "The Temple Service and Synagogue Music" at the College of Organists, on the 6th ult.

HERR ROBERT FRANZ has been elected an Honorary Member of the Handel and Haydn Society of Boston in recognition of the services rendered by him, at the request of that Society, in revising and supplementing Mozart's additional accompaniments to the *Messiah*. *Die Tonkunst* pertinently remarks that in England Franz's arrangements have been appropriated without acknowledgment (by Novello, Ewer & Co.) but that in America Franz is regarded as a worthy successor of Mozart's.

THE only works absolutely new to London concert-goers, announced for performance during the ensuing season by the Philharmonic Society are Brahms's symphony (symphony No. 2, in C major, Op. 36 (MS.)—by E. Silas—and Schumann's music to *Faust* (Part III.) erroneously announced for the first time in England," seeing that it was performed in a complete scale two years ago by the Cambridge University Musical Society when it excited a good deal of attention among Schumann's numerous admirers.

IN view of two of Liszt's Symphonic Poems, "Mazeppa" and "Les Préludes," being performed at Mr. Walter Bache's recent concert, a translation, by Dr Huellin of Wagner's pamphlet on these remarkable works has been published by Messrs Stanley Lucas, Weber & Co.

MR. LAMBORN COCK'S SALE OF COPYRIGHTS.—This important sale, which has just taken place under the direction of Messrs Puttick and Simpson, of Leicester Square, has produced a grand total of £2,854 3s. 6d. the catalogue comprising 379 lots only. The competition was brisk throughout, and the prices ruled high as will be seen from the subjoined list showing the result of the principal items. Lot 34 Beethoven's Works edited by Sir Sterndale Bennett, £250 15s. 3d (Ashdown and Parry) Lots 40 and 41 Sir Sterndale Bennett's Pianoforte Works, £536 8s. 8d. (J. Williams). Lot 75, Sir J. Benedict's Undine, £73 10s. 9d (Cock). Lot 113, Barnett's Four Two-part Songs, "In April," "Past," "The Water Lily," "Come, gentle elves," £24 16s. (Novello) Lot 114, Six Two-part Songs by Hiller "Two Roses," "Song of the Swallow," "The Pine Wood," "Spring Time," "Come, O Night," "Look Heavenward" £30 10s. (Ditto). Lot 117 Pinsuti, Six Two-part Songs, "After the Rain," "Out in the Sunshine," "I love all things," "I sing because I love to sing" "Isla repassing away" "Veins of the Waterfall" £17 8s. (Ditto). Lot 120, Smart's "Rest," £17 8s. (Howard). Lot 135 Modern Part Songs for mixed voices, £177 7s. 6d. (Cock) Lots 144 and 145, Handel's and Haydn's Choruses, arranged by Callcott £36 16s. 8d. (Augener and Co.). Lot 148, Callcott's Arrangement of Favourite Melodies, by Mendelssohn, £26 5s. (Cock). Lot 149, Cramer's Studies, edited by Callcott £76 5s. (A. Mills). Lot 207 Rosenmüller Two Melodies for Pianoforte, £17 16s. (Ditto) Lots 215 to 6, and 217 Beetoven's First, Second, and Third Concertos, £67 6s. 4d. (Cock). Lots 218 and 219, Bennett's Fourth Concerto, and Preludes and Lessons, £302 5s. (Ashdown). Lot 220, Ditto Fantasia (Op. 16). £15 15s. (Augener and Co.) Lot 223, Ditto Three Divisions (Op. 17). £15 (Ashdown). Lots 225 and 226, Ditto Overtures, "Waldnymphe" and "Naiades," £55 5s. 6d (Augener and Co.). Lot 227 Sir Songs (Ops. 23 and 35). £397 6s. (Novello). Lot 228, Chamber Trios, principally for female voices, £800. (Ashdown) Lot 230, Eleven Lays of Germany edited by Callcott, £27 16s. 6d. (Boston). Lot 247 Sir M. Costa's *Naaman* £11 5s. 6d (J. Williams). Lot 255 Hatton's "Song should breathe," £66 (Ashdown) Lot 269, Pinsuti "Water Lily's Answer" £50 15s. (Cox). Lot 270, Ditto. "To the Winds," £21 (Ditto) Lot 271 Ditto, "Dreams, only Dreams" £33 (Metzler) Lot 272 Ditto, "Two Angel Hands" £11 11s. (A. Mills) Lot 273, Ditto, "By and by" £33 (Cox). Lot 274, Ditto "Revival," £21 (Ditto). Lot 275, Ditto, "An April Song" £21 (Howard) Lot 276, Ditto, "The Falling Star" £43 10s (Cox) Lot 277 Ditto, Guardian Angels £31 10s. (Ditto). Lot 278, Ditto, Six Songs. £150 (A. Mills). Lot 279, Ditto, "Sleep in Peace," £32 16s. (Cox) Lot 280, Ditto, "Last ring to the Singer" £35 (Metzler). Lot 310, Costa (Sir M.), Eco quel fiero istante. £37 (A. Mills). Lot 311 Donizetti "La don del Lago. £22 10s. (Ditto). Lot 321 "Lilla, La Desolazione, £11 5s. (Ashdown) Lot 322, "Marias, Sin local en Angelo del Paradiso" £24 3s. (Ditto). Lot 329, Pinsuti, "O dolce mio tesor" £27 10s. (Cox). Lot 330, Ditto, "Canzon l'Amore, £22 11s. (A. Mills) Lot 335, Thomas (J.) Llewelyn, £156 10s. (Thomas) Lot 336 Vol. IV. of Welsh Melodies, £212 (Ditto). Lot 348, Sir W. S. Bennett's "May Queen," £1675 (Novello).

TO CORRESPONDENTS.

F. C. O.—Our reviewer distinctly gave it as his opinion that the errors would not be passed by the College of Organists. The fact that this Institution was mentioned should prove that its diplomas had a recognised value. There can, however be no doubt that at present University degrees are generally held in higher esteem than other distinctions of the kind. The comparison of our examination paper with another is a very uncertain and imperfect test.

J. S. (Edinburgh.)—We know of no hymn-book specially designed for Sabbath schools, or the Children's Services of the Scotch Church but we fancy it would be easy to make a suitable selection from "Hymns Ancient and Modern."

AN AMATEUR VOCALIST asks why English music publishers do not imitate the example set by some of their Continental brethren, by publishing the words and notes of songs on a separate sheet, so that the singer may choose his own position in regard to the pianoforte. The reason, as well as the remedy seems obvious. For vocalists who do not commit their songs to memory it is almost as advantageous to see the accompaniment, as it is for accompanists to see the voice part. And, in these days of cheap music, it is surely no hardship to have to provide a second copy.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & Co., 86, *Newgate Street.*

The number of the MUSICAL RECORD *has now reached 5,000 for March. This can be verified at Messrs.* CASSELL PETTER & GALPIN'S, *the Printers' Belle Sauvage Yard, Ludgate Hill.*

The Monthly Musical Record.

APRIL 2, 1877

MUSIC AT CAMBRIDGE.

THE 8th of March last, on which day the honorary degree of "Doctor of Music" was conferred upon Professor Joachim by the University of Cambridge, and Johannes Brahms's Symphony in C minor, No. 1, was publicly performed for the first time in England, will long be a memorable day in the annals of the musical history of Cambridge. Founded in 1843, the Cambridge University Musical Society, without aiming at publicity beyond its immediate sphere, has, by its meetings for the practice and performance of musical works of the highest order exercised a wide influence for good over a vast number of students, who during its period of existence have passed through the university course. From a long list of important works from time to time brought forward, it will be seen that it has often been in advance of the times. Mendelssohn's *Antigone* was produced in 1856, and *Œdipus* in the following year; Schumann's pianoforte concerto in A minor was heard as early as 1862; the same master's "First-overture, with the Rhein-Wein Lied," and the finale to the first act of Wagner's *Tannhäuser*, in 1863. In 1872 a revolution took place in the constitution of the society, and ladies were for the first time admitted to take an active part in the performances. Since that date a number of important vocal works, including Bach's cantata, "Ich hatte viel Bekümmernis," Schumann's *Paradise and the Peri* and (for the first time in England) his music to *Faust* (part 3), and Brahms's *Ein Deutsches Requiem*, have been brought to a hearing. It was, doubtless, chiefly at the instigation of the leading members of this society, and with the concurrence of Professor Macfarren, that the Senate was induced to pass a grace last May, offering the honorary degree of "Mus. Doc." to Professor Joachim and Herr Brahms. The passing of this grace by the Senate after due deliberation is to be regarded as something more than a graceful compliment paid to two of the most eminent of living musicians: it amounts to no less than a recognition, on the part of the representatives of one of our greatest seats of learning, of the worth of musical art as a science and as a profession. Tending, as does such a mark of recognition, to raise the status of musical art in this country, such a movement on the part of the University could not fail to meet the general approbation of musicians.

The compliment thus offered by Cambridge, not only to two of its most distinguished representatives, but also to the musical world at large, was duly acknowledged by the readiness with which so vast a number of musical amateurs and professors flocked to Cambridge, in order to assist at Joachim's investiture and the performance of Brahms's symphony. By no means the least satisfactory feature of the day's proceedings was the fact that the importance of the occasion was so widely recognised by the representatives of the daily and weekly Metropolitan press, who, though ready enough, as a rule, to expatiate upon the merest of Italian opera performances and the most familiar oratorios, are, it must be said, but too prone to ignore the production of new works of real musical interest. The ceremonial attendant upon the admission of Professor Joachim to the degree of Mus. Doc.—which to those who had had no previous experience of a "degree day" must have appeared a strange mixture of pomp and solemnity on the part of the University authorities officially engaged in dispensing it, tempered by good-humoured mockery and irony on the part of the undergraduates—duly took place in the Senate House, in the presence of a large number of spectators. It has been so fully described by the daily papers, that to allude to it we need do no more than add our testimony to the eloquence and pertinence of the Latin speech so ably delivered by the Public Orator on his introduction of Professor Joachim to the Vice-Chancellor.

It was doubtless, however, the concert (the 150th) of the University Musical Society which followed in the evening, rather than the "degree" ceremonial, which formed the principal attraction for musicians. The programme, which was remarkable for an utter disregard for the paying element, as instanced by the entire absence of songs and other concessions to the ignorance of popular taste, with which even our best metropolitan concerts are but too often disfigured, stood as follows:—

PART I.

Overture, MS. "The Wood Nymphs" (Op. 16)	*Sterndale Bennett.*
Concerto for Violin and Orchestra (Op. 61)	*Beethoven.*
A Song of Destiny (Op. 54), for Chorus and Orchestra	*Brahms.*
Violin Solo. Andante and allegro in C major	*Bach.*
Elegiac Overture (M S.)	*Joachim.*

PART II.

Symphony in C minor (M S.)	*Brahms.*

An adequate band of some sixty performers, chosen from among the best resident instrumentalists of the metropolis, and led by Mr. A. Burnett, did full justice to all that they were set down for. Except that Professor Joachim misdirected his own overture and Brahms's symphony, Mr. C. Villiers Stanford, B.A., organist of Trinity College and conductor of the University Musical Society, fulfilled the duties of conductor in a manner conclusively demonstrative of his fitness for the post. The reception accorded to Professor Joachim on his coming forward to play Beethoven's concerto, and the enthusiasm which his rendering of this and the solos by Bach evoked, has only been equalled in our recollection on certain occasions of Mdme. Goldschmidt-Lind's singing. It was well earned, for often as we have heard Beethoven's concerto, never have we listened to a finer performance of it. To hear Brahms's *Song of Destiny* (*Schicksalslied*), of which we have spoken on more than one occasion, when Mr. Manns has introduced it at the Crystal Palace, delivered, as it was, in such a highly intellectual and impressive manner by the fresh voices of a well trained chorus of a hundred and fifty well-educated ladies and gentlemen, was an unusual treat. Professor Joachim's Elegiac overture, written in commemoration of his countryman, Heinrich

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von Kleist, a poet-patriot and dramatist who flourished during the last century, and terminated his existence by his own hand at the beginning of the present, by its generally sombre tone is so true to its mournful theme, so remarkable for the continuity with which it is pervaded, and for the dignified artistic, and masterly manner in which it is wrought out, that we cannot but admire it, though it fails to exactly worthy of the occasion, it seemed hardly fitted for one of such general festivity. In each of the three previous numbers of the MONTHLY MUSICAL RECORD issued during the present year we have been enabled, by the courtesy of our foreign correspondents, to offer our readers some account of Brahms's symphony on several occasions of its being performed in Germany. Though agreeing in the main in their recognition of its noble and poetical character, and in their estimation of it as far surpassing all Brahms's previous essays in orchestral writing, they have only been able to state their first impressions after one or at the most two hearings. Having been present at his single performance, and the work being still unpublished, we are in a better position for speaking of it more in detail than has already been done by others in these columns. As an opportunity of hearing it again will shortly be accorded at the Crystal Palace, we may be excused from saying more at present than that it fully came up to what we had been led to expect. It remains but to add that nothing could have been better than the general arrangements for the day's proceedings, which passed off in the happiest manner, the only matter for regret being the absence of Herr Brahms and that Mdme. Joachim (so aptly alluding to as Eurydice in the Public Orator's speech) was not there to witness her husband's triumph.

FRANZ SCHUBERT A STUDY

By Fr Niecks.

[*Continued from page* 21.]

THE WORKS FOR THE PIANOFORTE AND OTHER INSTRUMENTS.

To begin with the least valuable: the *Introduction et Variations sur un Thème Original* for pianoforte and flute or violin, Op. 160, is supposed to have been written in 1824 for the flute-player Bocquet. That publishers are found to print a composition like this is a matter for regret, but not for wonder; that musicians can be found to play it is a matter both for wonder and regret. Kreissle records one performance which took place at Vienna, in 1862. Shakespeare's "Juliet," sweet reasoner soul as she was, thought that "that which we call a rose, by any other name would smell as sweet. Wise people of the nineteenth century, the advertising ages know better. Who would nowadays ask, 'What is in a name?' Write on the title-page of a piece of Schubert's, such as the one before us, or even a better one, "By John Smith," and no publisher would engrave it, no artist play it, no audience patiently listen to it. Write "Schubert" on one of John Smith's pieces, and the publishers will have a scramble for it, and the connoisseurs whose specialty is Schubert will exhibit a superhuman perspicacity in discovering and be unwearied in pointing out hidden beauties and virtues. This worship of a name is idolatry of the worst type. Still, it would afford much amusement to the calm observer, were it not that the memory of Schubert has to suffer from the selfish and blind doings of the relic mongers and idol worshippers. For what are we to think of the theme with variations—and others might easily be named—but dead bones, without the faintest breath of wonder-working power within? The theme of these insipid variations is taken from the series of songs called "The Maid of the Mill," of which it is No. 18, "Withered Flowers" ("Trockne Blumen"—"Vocal Album," vol. i. page 64 of Peters's edition).

Another work of small merit, although taking rank above the one just spoken of is the fantasia, Op. 159. Those who know the work will feel no surprise on reading that, after a performance of it at the Kärnthnerthor Theatre, the composer got a smart cutting up by a critic in the *Musikalische Zeitung*, and that thereupon the publishers, Probst, notified to our composer, with the greatest dilatoriness possible that he would have nothing to do with the ill-favoured child. The fantasia opens with a slow introduction, the pianoforte part of which is somewhat nervous. The following allegretto, although for the most part mere froth, contains perhaps the best thing of the piece namely, the short A minor section—a pretty tune with a Hungarian tinge and its repetition in canon. Next comes an andantino, a transcription of the composer's song, "Sei mir gegrüsst" ("Angel of Beauty"—"Vocal Album," page 30) with variations. Are not variations often Procrustean beds, which destroy and maim the fair proportions of God-created creatures? Well, after having been three times put on the rack, the victim is dismissed trembling, its old vouth failing and finally vanishes into the vacuum—that is, the movement which served as an introduction. Chaos and silence have been pictured by music and here we have the vacuum to complete the third. Schubert however is very rarely completely successful in the realisation of the subject, nor can it be said that it is an original idea of his, for nothing has been so often and so successfully treated by *toi-disant* poets and artists than it. Indeed art has demonstrated what philosophy failed to do. Lest I also be fascinated by and lose myself in its vastness, I will leave the subject, and return forthwith to the fantasia, which is brought to a conclusion by a commonplace allegro, awakening pleasurable anticipations of the approaching end in players and hearers. Although not a believer in Kreissle's critical and aesthetical utterances, one may safely accept the historical evidence given in the following words:—"The fantasia, certainly one of the composer's least important works, if not positively objectionable, was in such bad odour during Schubert's life by reason of its intricacy, that the public and the publishers were as shy of it as though it were a bugbear." The work is to the highest degree disappointing, one can hardly believe it to have been composed by a man who has given so many noble proofs of his genius, of his earnestness, and of his devotion to his art. The fantasia is one of those compositions to which no date can be assigned; but if we take into account that it was played at Vienna in 1829 by the violin player Swiété for whom, it is said the composer wrote it, we may perhaps suppose that its composition was nearly contemporaneous with that of the trios and his best quartets which were soon followed by the great C major symphony. If this conjecture be correct—and other insignificant compositions of Schubert the dates of which are known make it probable—this is a noteworthy fact with regard to our composer's artistic character. But should this conjecture be thought too hazardous, we may remind the reader of the *Introduction et Variations*, &c., which are known to have been composed in 1824, the birth-year of the octett, Op. 166 and the grand duo, Op. 140. It would be impossible to imagine Beethoven, Mozart, Mendelssohn, or Schumann to have written compositions of such a description at the culminating point of their artistic career.

Not to tarry any longer among the less happy works of Schubert, we will pass by the uninteresting duo for piano-

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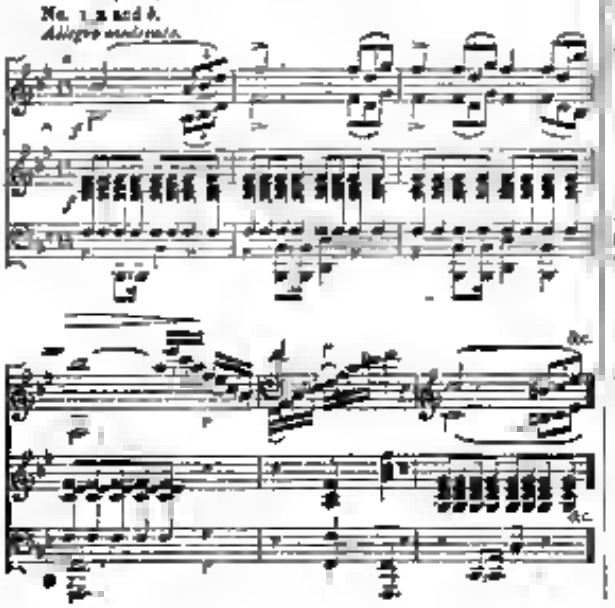
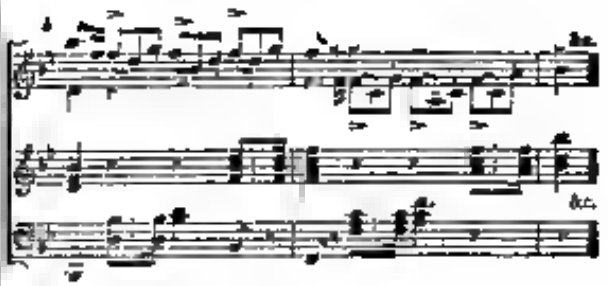
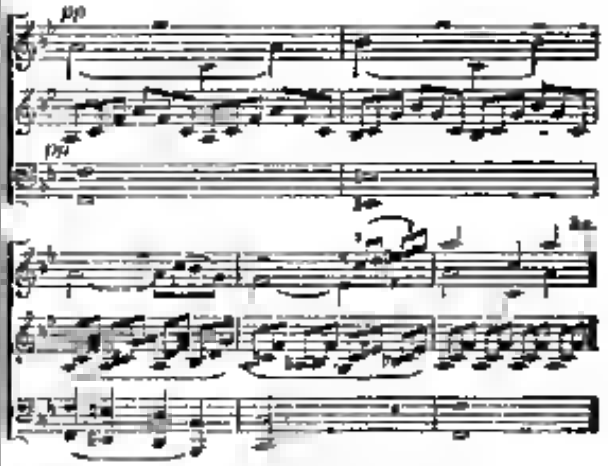
forte and violin, Op. 162, and the sonata for pianoforte and arpeggione (an instrument invented by George Staoffer, in 1824), just glance for a moment at the *Rondeau brillant* Op. 70, and then proceed to the three sonatas for pianoforte and violin. The *Rondeau* a composition of the year 1826 offers matter more pleasant to contemplate than Op. 159 and 160, and its liveliness makes us almost forget its weaknesses and lengthiness. This work, like so many works of Schubert gives one the impression that it was carelessly thrown off. The sonatas Op. 137, which were composed in 1816, before he had attained the age of twenty are, on account of their modest unpretentiousness, liable to be overlooked, although at least one of them seems to me to be more beautiful than some of his more ambitious works, which have the honour of being performed at public concerts. But whatever may be thought about this, it will be admitted that they are his best compositions for two instruments. A beautiful simplicity distinguishes them. They take me back to Mozart and even to Haydn. The melodious streamlet which here sings, babbles, and merrily courses in the narrow bed of the early sonata form is of inimitable purity and liveliness. By and by it will receive tributaries, grow a mighty river with stately ships on its breast, sweeping past picturesque castles and busy populous cities; but as yet it flows contentedly between smooth green banks, unconscious of the infinite and the all-absorbing ocean that lie before it. The worst that can be said against these sonatas is that they sound here and there a little thin, and are of that childlike simplicity which people are pleased to call antiquated. They remind us, as I have remarked before of Mozart and Haydn, and thus would condemn them, had they the taste of a *plat réchauffé*, but as they are fresh as fruit just plucked from the tree they cannot but be enjoyed by all except narrow minded sectarians, intolerant of everything that does not conform to their notions of propriety—men with a theory, with *one* idea. If one has to remind the conservatives in our art that the veins of musical thought are not yet exhausted—indeed, many not even discovered—there is need also to remind the progress sts that the past has not only prepared, but also accomplished work. We have no grounds for blaming a man because, breathed upon by the spirit of another age, he is for an hour or for a life time he forsakes his own, and becomes a citizen of another world. What ought to be unmercifully castigated is affectation and mummery, the dressing up of new thoughts in old clothes, the hiding of insanity beneath picturesque costumes. As these sonatas are never heard in public, and I fear are not so well known as they deserve to be, I shall say a few words about the second of them, which is most impregnated with Schubert's individuality and rises above the others in excellence. But it will be asked, why are they never performed in public? Is there being easy and simple a sufficient reason to exclude them from concert rooms? As long as artists make it a rule to bring forward only the best of the best works of elevated thought and transcendent beauty, which one can count of their intellectual and technical difficulties cannot be adequately rendered by amateurs and the less skilled professionals the exclusion of works which are neither distinguished by great originality nor by significant contents, is not only justifiable, but even commendable. It is otherwise when concerts are made a kind of curiosity-shops exhibiting odd bits of antiquity, abortions, and unearthed fragments of the works of great men. Then it becomes more difficult to advance a dignified reason for excluding such music. Nothing is here said against historical concerts which, if properly arranged and sufficient information be given to the hearer as to the age when, and the circumstances under which, each individual work placed before him was ushered into existence, are very instructive, but against the *olla podridas* to which executive artists and conductors of the highest distinction only too often treat their audiences. Anything less artistic than the great majority of our programmes of concerts and recitals cannot be imagined. Misconception and debasement of the musical art can hardly go further. What ought to display before the listener an ennobling and refining picture, or well selected series of pictures, of the soul-life becomes a mere peep-show, a kaleidoscope to which it is true, a famous writer on aesthetics likened music, but what true artist can approve of such a comparison? Stop! Whither am I drifting? Enough of digressions; now to the before mentioned sonata, Op. 137 No. 2, in A minor. In the first movement the pianoforte begins with a plaintive melody; at the tenth bar, the violin strikes in with decision, but twice it stops short, as if resolution were unstrung by some sorrowful tender thought. The second subject, first proposed by the piano and afterwards taken up by the violin has also something of sadness in it, and is expressive of a longing which urges onward and goes on increasing till near the end of the first part. The short section of the second part which precedes the repeat where the first subject appears in D minor, and the second in F major, is dreamily meditative. The epithet *religieso* would not badly describe the emotional aspect of the second movement the andante. It breathes a spirit of devotion, only now and then a sadder thought passes like a cloud athwart the calm serenity. The third movement is a menuetto, vigorous in the first half graceful in the trio. The same peculiar grace, that soft charm that irresistibly captivates you is to be found in the last movement. I know only two masters who possess this gift in so high a degree, of whom, indeed, it may be said that they have found the line of beauty, they are Mozart and Schubert. Although unlike in many respects, they are akin in their mastery of melodious enrapture.

We will now turn to the trios. The *Nocturne* for pianoforte violin and violoncello, may pass as a pretty and respectable *morceau de salon*, but calls for no further remark. It is otherwise with the trios, Op. 99 in B flat and Op. 100 in E flat, which are, if not the best, certainly among the best specimens of Schubert's chamber-music. Schumann, comparing these two trios, characterises the one as "more passive, womanly, lyrical" the other as "more active, manly, dramatic." The first movement of the former he calls "graceful, confiding maidenly," that of the latter he thinks "expressive now of deep indignation, now of transcendent longing." The adagio of the one is "a blissful dreaming and a wave like rising and falling of beautiful human feeling" that of the other, "so high which almost grows into anguish of heart." "The scherzos," he continues, "somewhat resemble each other; however, I give the preference to that of the second trio (in E flat), which was first published. I will not pass judgment on the last movements." This concluding sentence of Schumann's interesting remarks furnishes us with another instance of benevolent criticism, to which I have already had occasion to direct the reader's attention. Benevolent criticism is reprehensible when it proceeds from cowardice, party-spirit, or the like, and serves to palliate incompetence and to cry up mediocrity; but it becomes pardonable and even laudable when it is made to advance the cause of true merit, not however by false or exaggerated statements, but by placing in the best light what is worthy of popularity and suffers from neglect and prejudice, as was the case with Schubert's works in Schumann's time. Things are different now. Schubert's

namn has grown great and mighty, a real spell to work with; it can stand a hard hit without being much the worse and the blind followers of the great master's indiscriminate admirers may be possibly the better for it. So one need not keep back one's opinion, that the last movements, especially that of the E flat trio, do not come up to the first three. For my part, I prefer the B flat trio, and it seems to me that this is not merely a matter of individual liking and disliking, which of course plays an important part in criticism, but is a preference founded on demonstrable grounds, as far as demonstrable grounds in art go. This puts me in mind of a passage in a letter of Weber's to Nägeli, the composer and publisher at Zurich, wherein he says that "the fiery, nay almost incredible, gift of invention which animates Beethoven, is accompanied by such a confusion in the arrangement of his ideas that only his earlier compositions please me, those of a later period, on the other hand, appear to me only an entangled chaos, an unintelligible striving after novelty, out of which shines forth heavenly flashes of genius, which show how great he might be if he would bridle his imagination. Although not possessing so great a genius as Beethoven, I think I can at least defend my music in logical and rhetorical respects and produce with every piece a definite impression." Criticism of this description on the most logical of musical thinkers, and by a great artist, educated man, and critic makes one hesitate to say much about the demonstrability of aesthetic impressions. But here are my grounds. The B flat major trio, although not such a grand conception as that in B flat, is a better realised one; freshness and happiness pervade the whole; unity of mood within the different movements is combined with unity between them. Even the last movement, the contents of which weigh considerably lighter than those of any one of the first three, cannot be said to be out of harmony with the rest. It is not so with the E flat major trio, but of this anon. The first movement of the B flat major trio begins with a light and playful subject (to save space the violin and violoncello parts will be printed on one stave, the treble and bass clefs being employed according as the notes are high or low, irrespective of the instruments for which they are written, those with upturned necks indicating the violin part) —

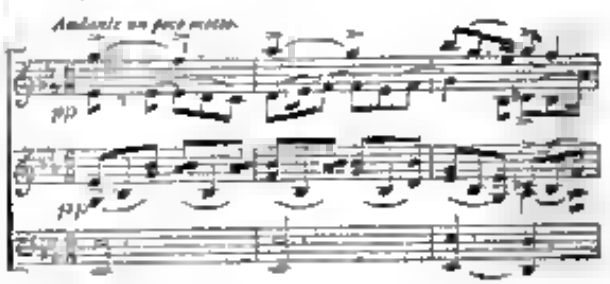
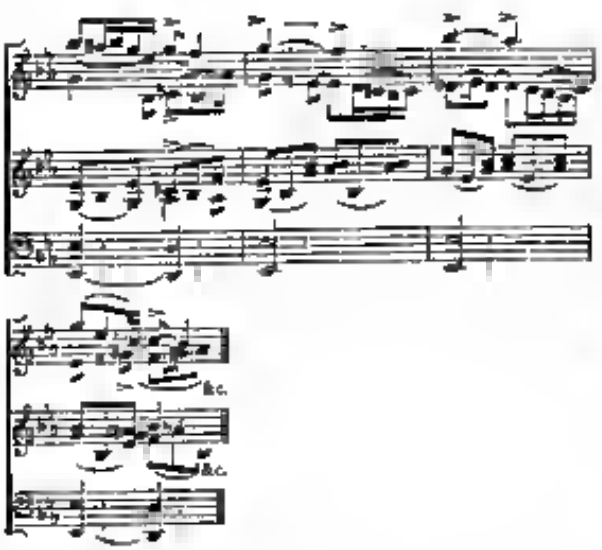
No. 1, a and b.

Allegro moderato.

to which succeeds a broad, full-breathed expression of tender, healthful feeling —

No. 2.

These two subjects are in the second part grouped, intertwined, moulded, and illustrated in various ways, and the whole first section is finally repeated, as is customary in this form. And the second movement? Nothing short of the music itself, and in its entirety, can give an adequate idea of the sweetness of the melodies that here join with and answer each other. One might say with Lorenzo:—

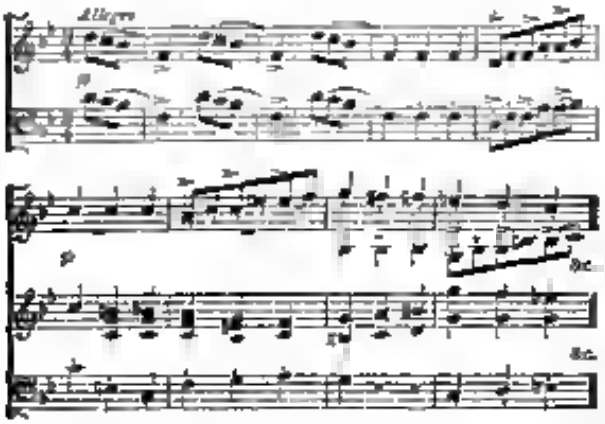
> "How sweet the moonlight sleeps upon the bank!
> Here will we sit, and let the sounds of music
> Creep in our ears: soft stillness and the night
> Become the touches of sweet harmony."

But do not think only of the pale, cold moonlight, but also of the rich, warm hearts that throb in rhythmical sympathy. Let us quote a few bars where, after the violoncello has played the melody, the violin takes it up —

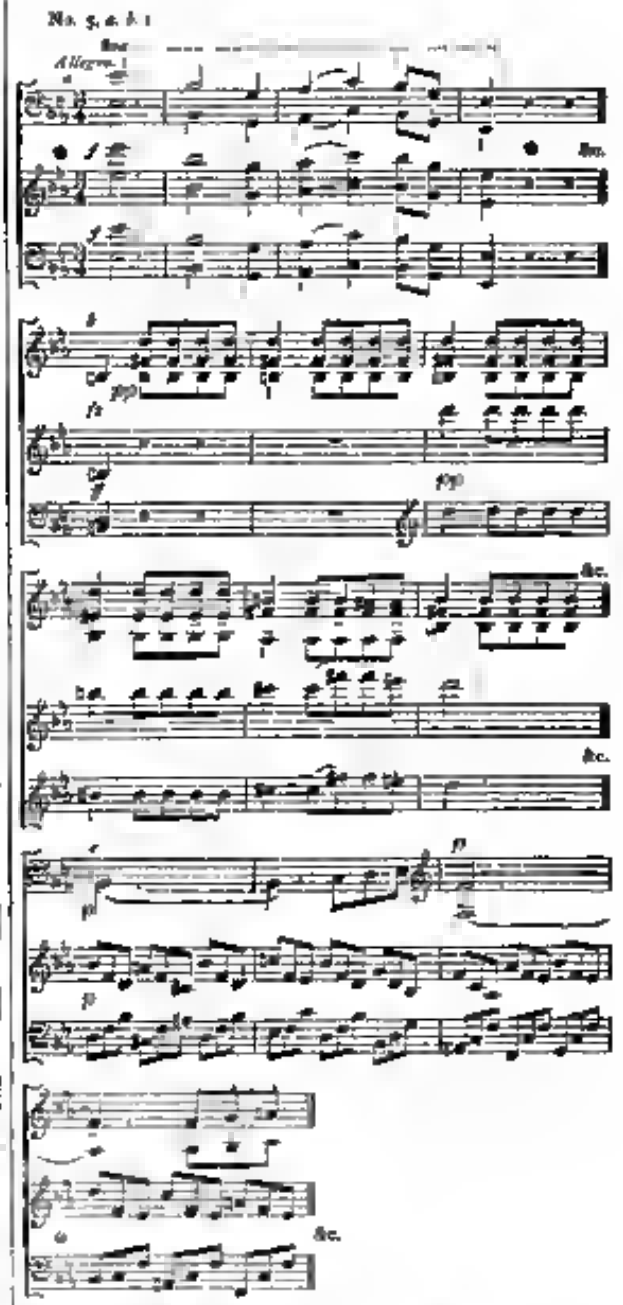
No. 3.

Andante un poco mosso.

This andante holds one spell bound, and passes away like a vision, a beautiful dream, leaving behind it the memory of a blissful moment. Indeed the sounds, as they "creep in our ears," and the "soft stillness" with which they surround us seem to be not of this world but echoes of another.

The scherzo, again, is a wild frolic which becomes in the trio a whispering exchange of feeling between two who are content with and sure of each other —

No. 4.

The lively joyous spirit and perfect grace which pervade the last movement disarm the champions of intellectuality. Schumann said truly "One glances at this trio and all the *misere* of life vanishes, the world is once more fresh and green."

Of the E flat trio I prefer the first movement. The angry, defiant beginning of the first subject (No. 5, *a*) the sobbing complaint and upbraiding of the B minor passage (No. 5, *b*), and the deep-toned voice of the heart that struggles aloft in the following A flat major (No. 5, *c*)— what can be finer?—

No. 5, *a*, *b*, *c*.

But in the working-out section the composer's wings begin to flap wearily. His strength is exhausted: he can rise no higher, and flutters purposeless hither and thither. Here, as in many works of Schubert, we feel that to him the sonata form was something conventional artificial. But unless the principles on which this form is based are rooted within you, and have become one with your nature, the outward form will be of little use to you. We hear one of the larger works of Schubert, we object and criticise (there are, however, some exceptions); we hear one of Beethoven's and we are struck dumb: it appears to us as if it could not be otherwise than it is, as if not a note could be changed without destroying the unity of the

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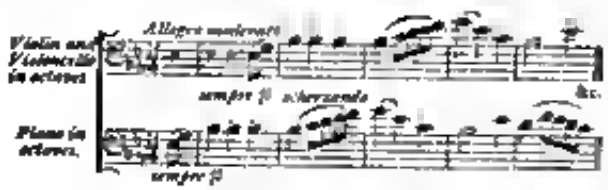
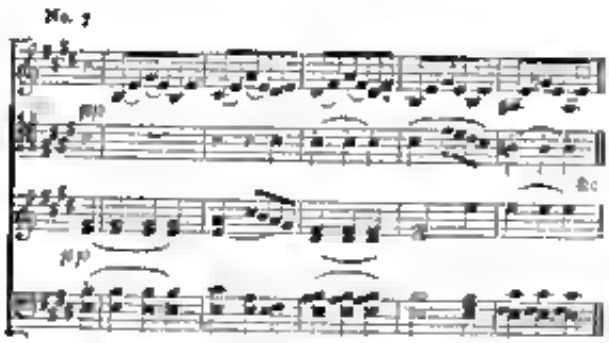
whole edifice—one ill from necessity and not golden art had guided the hand of the artist. We rebel at times against Schubert, but we prostrate ourselves in mute humility before Beethoven. The second movement, the *Andante con moto*, exhales nothing but sweet perfume and is full of Schubert's peculiar melodiousness and cunning touches. Let us not dissect this fragrant flower, but rather enjoy it and be thankful. The canonic treatment makes the scherzo rather interesting, and helps to bring out the unrestrained laughter and mad gaiety that may be heard in this movement. Violin and violoncello begin a bar after the pianoforte, which they imitate during the whole of the first part and a portion of the second.—

No. 6.

At the entrance of the E major the violoncello takes up the melody of the pianoforte a sixth lower, two bars after the latter has started —

No. 7.

The humorous character of the movement is well kept up in the capital trio. The excessively lengthy last movement, if it does not overstep the dangerous line, borders on the trivial. Considered by itself one may enjoy it as the outcome of a happy, careless sportiveness; taken in connection with the whole, most musicians, I think, will regret its having been put into such a place. Though admitting that the E flat trio is throughout grandly in design and bolder in thought the execution of the one, and the *adequate* development and harmonising of the others, hardly attain the same degree of excellence which is found in the B flat major trio. But whatever be their imperfections these trios must be considered as most precious contributions to our trio literature, and among Schubert's most successful achievements in the larger forms. One day the pianist Von Bocklet, after having played these trios with Schuppanzigh and Linke, walked up to Schubert, who was present at the musical meeting, seized his hand, kissed it, and turning to the company told them they did not know what a treasure they possessed. All who are acquainted with the trios will sympathise with Bocklet and remember him kindly ever after. If for nothing else, he has deserved a place in history for this deed.

There remains for discussion one other work for pianoforte and other instruments—the Quintett, Op. 114, for pianoforte, violin, viola, violoncello, and basso. The work consists of five movements—*Allegro vivace*, *Andante*, *Scherzo*, *Tema con variazioni*, and *Finale*. It receives the name, Forellen Quintett, by which it is popularly known, from Schubert's well-known song "Die Forelle" (The Trout), which the composer took for the theme of the variations. In a former part of this Schubert study I said, quoting a passage from a letter of the publisher Schott to Schubert, given by Kreisle, that the composer was offered thirty florins for the Quintett Op. 114. But the opus number is an interpolation of Kreisle and the number of pages which the pianoforte part is said to occupy make the biographer's surmise rather improbable. It is more likely that the work mentioned by Schott was a vocal quintett with pianoforte accompaniment. The composer wrote, about the time the letter was written, a quintett for two tenor and three base voices (unpublished as yet)—whether with pianoforte I don't know. Of the Quintett Op. 114, we read in Kreissle that "Schubert composed this at Stadler's (a school-friend of his) suggestion, and at the special instance of Feumgartner (an amateur at Steyr), to whom Schubert handed over all the parts copied out, but not the seperate score." One may therefore almost call it an occasional composition. Further, we should remember in connection with this work, the pleasant tour Schubert made in 1819 to Upper Austria, and the happy time he spent with those friends who suggested to him the work. As for the latter Schubert, no doubt, is unmistakable in it; but the good qualities do not appear in their full potency, or least not the best, and the bad ones grow to rank luxuriance. An enervating lukewarmness, unfortunately not uncommon in Schubert's music, pervades this quintett and especially the first and second movements. The first however, is the weakest and least interesting portion of the whole composition; not one of the themes has any significance, nor is the working out of them artistically interesting, and the fact that in spite of all this the movement is not a complete failure must be ascribed to the effects obtained by the composer's wonderful instrumentation. The andante does not rise much higher. One cannot deny it a certain trait of sweet amiability, but on the other hand, the mere joining together of parts—I might almost call it patching together, for such artificial transitions as that between the first subject in F major and the second in F sharp minor are nothing else than a patch—destroys much of the good impression which this quality might otherwise produce. The scherzo, with its piquent harmonic and instrumental effects as well as its naturally greater consciseness of form and consequent unity of matter, arrests our attention much more. But the principal movement is the theme with variations which must be pronounced an exquisite—nay even unparalleled in their way. Their character is entirely sensuous; it is a charming trifling with a pretty melody. The different instruments, like children, vie with each other in their frolesome play. The plaything goes from hand to hand, is danced around, put into different shapes and at last appears again in its pristine simplicity, and now for the first time with the characteristic accompaniment of the song which reminds one of the movement of fishes as the water in they shoot along in the limpid stream. The finale has now and then a touch of the fair. The first subject is not without its charm: the often recurring long note which always introduces it recalls a similar effect in the last movement of the B flat major sonata for pianoforte. That a great many pretty details are met with in the course of the finale, *cela va sans dire*. In short, the distinctive and damning features of this work are want of thought and earnestness; its redeeming features—redeeming that is, to some extent—graceful ease, infantine unconcern, and

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effective colouring by means of instrumentation. Of the latter we shall have to speak more by-and-by as it plays an important part in the works of our composer.

(To be continued.)

* CHOPIN: HIS LIFE AND WORKS.

By Dr. Julius Schucht

Translated from the German, with the Author's permission, by A. H. W. and E. B. C.

IN the intellectual life of all highly-civilised nations, minds from time to time appear so far in advance of their own age, that only by subsequent generations who have reached the same level of culture are their kind and character perceived and adequately appreciated. So often has this happened, that it is now an almost universal conviction that a great mind is not understood and comprehended until its mortal tenement has disappeared from amongst us, and many decades have left their mark on the grave where it lies. Though it might be too much to affirm that this has been the case with all our poets and philosophers, it has assuredly been the fate of the majority of them, and the saying—that genius is ever in advance of its own age, may be accepted as an almost axiomatic truth. This peculiarity of genius is traceable, as intelligent people know, to the fact that the poet and the philosopher often give utterance to new and unexpected thoughts—to the mass of mankind strange, unintelligible, and difficult to grasp. Unschooled by the history of literature and art, the world makes no effort to comprehend these new thoughts, and then either ignores them entirely, or becomes actively hostile to them. So frequently has this occurred not only in literature, but also in music, that it is needless to dwell on it further.

Among the musicians of modern times who have not received universal appreciation and recognition till after death is Chopin. His works were it is true, played and admired in his lifetime, but for the most part only in exclusive circles. The performers of his music were few in number, and Chopin himself did little towards making it known by playing in public. But he had the good fortune to meet with an interpreter who knew how to render those passages which required *bravura* and strength with even more expression than he could himself have done—a family of which Chopin was quick to make recognition with touching gratitude. And this interpreter was the hero of pianoforte *virtuosi*—Franz Liszt. Not only by playing has Liszt effectually contributed to the due appreciation of Chopin's compositions, but also by a work on his life and the progressive nature of his mind. This remarkable work is the outpouring of enthusiastic veneration for the great composer, and serves to prove that truly great minds can acknowledge without envy and generously appreciate the merits of others. The *virtuoso* and composer, Liszt, here speaks of one of his colleagues and rivals in language in both terms of admiration and reverence as almost constitute an apotheosis. It is only to be regretted that about the works themselves the great master has said little but has rather directed his attention to Chopin's character and the circumstances of his life. Liszt, who might give us, as no other could, analytical hints on the *Technique*, the understanding and the performance of those works, would place the whole musical world under the heaviest obligation if he would issue a second part to his book, in which Chopin's compositions were specially treated.

* This article first appeared in the "Neue Zeitschrift für Musik" published by Kahnt at Leipsig.

Meanwhile, I will here make an attempt for which I naturally crave indulgence, as it is the first of its kind, and I have not the assistance of previous works suitable to my purpose. I will begin with a slight sketch of Chopin's life and education, drawn for the most part from Liszt's book.

Frederic Francis Chopin was born in the year 1810 at Zelazowa Wola, in the neighbourhood of Warsaw. His parents were simple folk of the middle class, and the sedulity, the activity, the piety, and the purity which were the atmosphere of his home exercised an elevating influence on his character. His delicate temperament, like an Æolian harp, was easily and sympathetically touched by every emotion of the mind and soul. His father, a French emigrant, and his mother, a Polish woman, were careful to give him a comprehensive education, but he did not commence music until his ninth year. Chopin, therefore, was not one of those youthful prodigies who begin to play when scarcely out of their infancy, and would be giving concerts at an age when he was still engaged in elementary studies. His talent, however, and his passion for the art, made his progress so rapid, that his parents were soon obliged to entrust him to a more able master of the name of Zwina, who was in repute from the circumstance that he had been a pupil of J. S. Bach. Through the intervention of Prince Radzwill, Chopin was admitted into the college at Warsaw, and there received his higher education.

The description of him as a boy of fifteen is that he was "genial and full of feeling and excellent in every respect, not tying in himself the grace of youth with the dignity of mature years. Delicate he never remained both in body and mind, but a deficiency of muscular development was compensated for by an exquisitely beautiful physiognomy, of a type neither distinctively masculine nor feminine nor specially belonging to any particular period of life. He seemed to be one of those ideal creatures which the poetic spirit of the Middle Ages employed in the decoration of churches. A countenance of angelic beauty which might have been that of a lovely woman, the figure of an Olympian god, a nature at once tender and stern, retiring and impassioned, were his. But this singular being comprehended only what was one with himself, or, at least, entirely congenial to his temperament; all else had no existence for him except one dark dream from which he strove to abstract himself—not however, by seclusion from the world as another might have done. To him, ever wrapt in his own thoughts, outer realities seemed to be alien. He had many friends, and had formed such an exalted idea of friendship, that even at the age of first disillusions he was unable to believe that friends brought up in the same manner, and on the same principles, could never change their views, or be drawn into open contradiction to himself.

"The fruit of his good education and natural sweetness of disposition was a manner and conduct so charming, that it pleased every one with whom he came into contact. His winning face and delicate frame made him interesting in the eyes of women; the rich and varied cultivation of his mind, the grace and originality of his conversation secured the attention of learned men. Less observant and less finely tempered minds were captivated by his exquisite politeness which seemed to them the more gracious, because, being kindly disposed towards him, they failed to perceive that it was the mere observance of a duty in which his heart was not engaged. Had they known him better, they would have said that he was more lovable than loving, and as regarded themselves they would have been right. But where he truly loved

him love was the more deep and fervent. To daily life his modest was excellent ever ready to do a kind deed, or to acknowledge one—virtues which his friends rejoiced with interest." At school he won the hearts of all his companions by his amiability and became especially the friend of Prince Borys Czetwertynski and his brother. From this friendship it came to pass that he spent his holidays in the house of the Princess Czetwertynski, who was devoted to music and soon discovered Chopin's wonderful talent for it. Her *salon*, according to Liszt, was one of the most brilliant and thronged in Warsaw. Chopin was there introduced to the most distinguished women and the most attractive beauties of the city, whose names were widely known for the splendour, elegance and refinement of the society of Warsaw had then a European reputation. By the Princess he was introduced to the Countess Zamoyska, Princess Jablonowska, Lowicz and other ladies, and thus was invited to their *salons* also. These assemblies were like scenes in fairy-land; there (as Chopin himself has often said), while looking upon these beautiful dames, attired in perfection for their respective festivities, and riveting the gaze of all who behold them, he first learnt to know fully how much was contained in the melody and rhythm of the national dances, and to what depths of feeling they were capable of giving utterance. There as his fingers wandered over the keys, and he drew from them expressive melodies, he must have noted how they made silent tears to steal down the cheeks of girls and young women, and caused even the eyes of young men who craved for love and fame to glisten with emotion. How often, when a certain beautiful girl leaned her arm on the instrument and begged from him a prelude must he have read in her eyes the song of her heart! How often, as he watched the mazurka, must he have been penetrated by the winning grace, the modest bearing and yet withal the intensely passionate emotion which were manifested as by a splendid countrywomen! And how lasting were the impressions that made upon his mind!

"These first reflections which Chopin drew from the experience of refined and cultured circles of Polish society convinced him that propriety and decorum do not make one uniform stamp as the regularity of whose lines individuality of character is lost but rather to control the passions without stifling them—to take away the roughness of tone which deforms them—to divest them of the restless which sinks from freedom into vulgarity—to restrain the violence that weakens and the exuberance that exhausts them. In short, he became convinced that propriety and decorum ennoble mankind and advance every virtue." From this excellent description of Liszt's we see how Chopin had by daily intercourse with refined and well-educated society, become entirely one with it, and how much his sentiments and emotions were elevated, strengthened and educated. Again, he was a Pole in heart and soul and not merely by birth. All the fibres of his nature were deeply rooted in his fatherland: its customs and modes of thought and feeling entirely penetrated and dominated him. The impress of the national stamp is outwardly visible in his works and it fully explains the Sclavonic characteristics and the originality of his music.

(*To be continued.*)

GLUCK'S "ARMIDA" IN LEIPZIG.

(FROM A CORRESPONDENT.)

THE artistic and intellectual atmosphere of Leipzig has always been particularly favourable to the cultivation of classical music. The theatre, the Gewandhaus, the Conservatoire, the celebrated Thomas Choir, the Bach Society and numerous other institutions, all foster the same spirit, and impart to Leipzig that peculiar character which combined with a large and excellent University is its most attractive feature, and, as far as my personal experience goes, is shared by no other town at home or abroad to the same degree—the character of a genuine school of art and science. And never has it vindicated its great reputation more emphatically than by the recent brilliant success of Gluck's *Armida*. The production of Gluck's works is by no means an easy task, but the new lessee of the Leipzig Theatre has spared neither trouble nor expense to gain the suffrages of an audience at once sceptical, severe, and highly educated, and *Armida* is decidedly a feather in his cap.

Armida is the fourth in the cycle of five great works which have now not only outlived their centenary, but are even adding fresh laurels to the name and fame of their author. Their beauty of thought and style never grows old, and they soar high above the works of the "passing generation," as Jean Paul would call them, of Gluck's day as well as of our own. The Master may be needlessly sparing in their honours for among the myriad of composers of all ages how few have been allowed to drink from the springs of Castalia! how few have found a place in the history of music!

Gluck had already reached the advanced age of sixty-three when he undertook the task of setting *Armida* to music. He began it in 1775 and with characteristic energy completed it in less than two years. For the first time since he had become the champion of opera founded on Greek tragedy he resolved to treat in *Armida* a subject belonging to the romantic school of the Middle Ages. Handel in his opera *Rinaldo* and Lully, whom Quinault had supplied with a libretto of *Armide*, had preceded him. Both these operas had had their day; the tone-ornament form and short arioso style which characterised them had become obsolete. But Gluck nevertheless determined to use Quinault's libretto and altered for his new work. The mysterious power and commanding beauty of Armida may have attracted him, her character may have struck him as a reflex of Marie Antoinette, his never failing friend and patroness to whom he probably wished to pay a public tribute; but the adoption of an obsolete libretto was a dangerous experiment the more so as Gluck in this instance retained the traditional five acts which, in his other operas, he wisely reduced to three.

The libretto is derived from an episode in Torquato Tasso's *Gerusalemme Liberata*, and the following may serve as a brief outline:—

Armida, a young and beautiful princess of Damascus, who possesses the powers of witchcraft and has vowed destruction to all Christian crusaders, contrives to allure Rinaldo, a Christian knight, into the precincts of her domain. She has resolved to kill him, but she is to overcome when she sees the sleeping hero that her hatred is converted into love. She conducts him to her palace, where, surrounded by all the delights which her power can produce, he utterly forgets his vows and the great object to which he has devoted his life. To liberate him from his voluptuous bondage, two Danish knights are despatched by the commander of the Christian army armed with a talisman so powerful that Armida's witchery is destroyed. They force their way into her palace and rescue Rinaldo from an ignominious fate. Armida is left behind in her rage and despair she becomes the victim of her own witchcraft, and perishes with all her fantastic splendour.

It will at once be seen that *Armida* is not a love-story of

the traditional type. Indeed if Gluck differs from his contemporaries and from many modern composers in one respect more than another, it is in this, that love as a passion never is the mainspring in any of his great works. Handel's *Admetus* and *Rinaldo* for instance are love stories pure and simple; and, as regards living composers, need I remind the reader of the modern champion of musical drama who in his later works paints and parades love and passion in the most glowing—not to say glaring—colours? Gluck on the other hand, who even imbued with the pure æsthetical spirit of ancient drama that in his operas, he rather presupposes love, hence it is that with him it takes the nobler colour of self-sacrificing devotion and Aristotelian friendship. Such is the love which steels Orpheus against the terrors of Hades when he hopes to regain Eurydice; such is the love of Alceste for Admetus; such the absorbing devotion of Agamemnon's to his daughter Iphigenia; such the friendship of Orestes and Pilades in *Iphigenia in Tauris*. Nor could the seductive and more romantic character of Armida tempt Gluck to err on the side of passion. The powerful princess and sorceress is the locus of the dramatic action. She begins by enthralling the hands of love; she hates the Christian crusaders with consuming passion and even when in a weak moment an ignominious tenderness for Rinaldo has overcome her, she remains conscious that not only her charms but her witchcraft detain him in bondage. She is a beautiful Ortrude rather than an Elsa, and there is in her something fiery and diabolical which makes her character an intensely dramatic one—so much so that the other characters of the drama are reduced to little more than feeble nonentities. The king is a weak old man; Rinaldo yields to Armida as easily as he yields to his friends who come to rescue him; and the possession of the talismanic shield imparts some vigour to the Danish knights. The Fury of Hate is, perhaps, the only exception, though her grand declamation in the temple-scene forms more a part of a most beautiful *ensemble* and is therefore less conspicuous as a leading character. The dramatic action of the first and fourth acts is rather tame, but the meeting of Armida and Rinaldo, Armida's appeal to the infernal host her condemnation by the Fury of Hate the appearance of the Danish knights in Armida's palace, and her despair, which constitute the leading features of the second, third, and fifth acts, bring Gluck's marvellous creative power the more home to us as he had to cover the poverty of Quinault's tame and disconnected libretto.

The overture foreshadows by its leading themes the main features of the dramatic action as it centres in the figure of Armida, and among the most conspicuous gems of the luminous score I may mention Armida's air "La chaine de l'Hymen m'etonne" the chorus of the people of Damascus and the finale of the first act; the duet between Hidrald and Armida, and Armida's air "Enfin il est dans ma puissance," in the second act; the entire temple scene in the third; Lucinde's solo, with chorus, "Voici la charmante retraite," in the fourth act; and in the last the irresistible appeal of the Danish knights to Rinaldo, "Notre Général vous appelle, la Victoire vous garde une palme immortelle," a martial air which never fails to bring down the house. I need not add that the score abounds in ballets which, as usual in Gluck's operas, are models of melodious yet chaste and most graceful style. In accordance with the accepted custom of his time, Gluck did not hesitate to reproduce airs—though generally in a more or less altered form—from his former operas—a custom of which the works of Bach, Handel and Mozart give ample proof. In *Armida* there are three or four instances of it, but they does not lessen the pristine beauty and simplicity of the music, and although his ingenuity and penetration had not unfrequently to make up for imperfect technique, his wonderful power of producing the most dramatic effects with the simplest and most transparent instrumentation will ever command the admiration of really enlightened musicians. As a striking example of this I may quote the temple-scene in *Armida* in which a most powerful *ensemble* is supported simply, but effectually, by the strings and oboes, clarinets, and bassoons, though Gluck had the whole artillery of brass at his command. Think of the elaborate and noisy instrumentation into which such a scene would betray the modern disciples of programme music! If anything it is the recitative in Gluck's operas which requires a little more instrumentation here and there to make it more effective, and judicious conductors generally strengthen it by adequate additions. Such are, for instance Wagner's additions to the score of *Iphigenia in Aulis* whilst Spontini when conductor of the Berlin Opera, saddled the original temple scene in *Armida* so much with brass instrumentation that he received a gentle but unmistakable hint from the then Crown Prince [afterwards Frederic William IV.] to the following effect. "Le béryl est une belle et brillante pierre, mais à côté du diamant il ne plaît guère." Spontini never again attempted to improve upon Gluck.

The first performance of "*Armida*" Drame héroique mis en musique par Gluck" took place in Paris on the 27th of September, 1777. It was but a *succès d'estime* and *Armida* only grew gradually though steadily in the estimation of the Parisians. Some years later it was brought out at Berlin after no less than thirty eight rehearsals. So great was the success that it was given twelve times within six weeks and has remained a standard opera of the Berlin stage ever since.

One word as to the performance in Leipzig. As regards the cardinal point—namely the singing—it is decidedly a good average performance. The *ensemble* is excellent, the chorus admirable, but the character of Armida requires the vocal and dramatic powers of a Tietjens or a Marie Sass, or a Materna to do it justice; and that is more than Leipzig can offer at present, though Mlle Hasselbeck's rendering evinces careful study, and, within the more lyrical compass of her well trained voice, more than ordinary power. The ballets, most of which are judiciously combined with the choruses, are admirably arranged, and the scenic displays, for which *Armida* offers ample scope to ingenious stage-managers, are such as could vie with a transformation scene at Covent Garden. In producing *Armida* the lessee has paid a tribute not only to the genius of a great composer but also to the classical as well as to the spectacular taste of the good folk of Leipzig. Let them rest and be thankful!

C. P. S.

RUBINSTEIN AND MOSENTHAL.

(FROM A CORRESPONDENT.)

MUNICH, *March* 22nd, 1877.

To the life of Dr. S. H. von Mosenthal, who, in the latter part of February died at Vienna, the newspapers have already given that attention which his prominent position in contemporary literature demanded. "As a dramatist" says the *Allgemeine Zeitung* "his activity will always hold a place in the history of the development of the German stage." Hardly less important was the activity which won for him, as the foremost German writer of operatic texts, the title of "the German Scribe." Many of the most successful of recent operas, including works of Marschner, Brüll, Nicolai, Goldmark, and Rubin

steps, owe no small part of their excellence to his clever pen. The intimacy which thus sprang up between Mosenthal and certain noted contemporary composers has resulted in a series of entertaining papers, in which he has gathered together stray memories of his intercourse with them. The last of these sketches appeared only a short while ago in *Ueber Land und Meer*, and I cannot, perhaps, do better than translate a part of this interesting account of a pianist and composer whose marvellous playing London has already welcomed so heartily, and whose latest opera, *Nero*, Mr. Gye has hinted may possibly soon be brought before the public. The sketch is entitled—

"A Reminiscence of Rubinstein.—It must have been in 1842 that I saw Rubinstein for the first time, when scarcely ten years old. He had travelled to Paris with his teacher and plucked his first laurels with insubtilish hands. It was then that Franz Liszt, hearing the boy play and becoming acquainted with his first compositions, with noble enthusiasm proclaimed him the sole inheritor of his fame. The prediction has been fulfilled already in the fullness of his activity. Liszt recognised in Rubinstein a rival as equal footing with himself, and since he has ceased to appear before the public he has greeted Rubinstein as the sole ruler in the realm of pianists. About six years ago, when Rubinstein was director of the Musical Society in Vienna, and the *élite* of the friends of art gathered every week at his hospitable house, I once had the rare pleasure of hearing him and Liszt play not only successively during the same evening, but also together on the piano. The question which of the two surpassed the other recalled the old problem whether Goethe or Schiller is the greater German poet. But when they both sat down to play a new concerto by Rubinstein which Liszt with incredible intuition, read at sight, it was really as good as a play to watch the grey haired master ax, smiling good-naturedly, he followed his young fellow-artist, and allowed himself, as if on purpose, to be surpassed in fervour and enthusiastic power.

But I am lingering too long over Rubinstein the pianist and nobody would blame me more than himself if I did not give Rubinstein the composer the first importance. Admiration of his playing has become such an every-day matter to Rubinstein that he will hear nothing more about it, and regards this part of his labours merely as the remunerative side of his activity. His whole soul is filled with the purpose of winning merited victory as a composer. Whether he will attain this end is a question not to be answered in a word. In every style of composition he has done admirable work. Some of his songs have won folk-worthiness with those of Schubert and Schumann; parts of his symphonies—for example the first movement of the "Ocean"—are of eminent beauty and significance; single pieces of chamber and piano music are incomparably fine; of his operas, the last, *The Maccabees*, has won great and ever-increasing success; and yet in their totality his labours are in some wise unattained completeness. Side by side with what is excellent we find much that is marked by hastiness of workmanship; with the original, the commonplace; the odd and the *bizarre* coupled with that which touches a responsive chord in every hearer. In a word, he lacks the perfection of an artist because he lies in the power of self-criticism. Or it is the stubbornness of his aphrism, his self-will as an artist, which makes him incapable of careful reflection? This is quite possible, for Rubinstein knows himself too thoroughly and is too serious in the execution of his work not to be aware of its deficiencies.

"In support of this, I will mention but one of his tendencies, which is characteristic. Richard Wagner's pamphlet 'Judaism in Music,' offended Rubinstein, both as musician and Jew so deeply that he has stubbornly withheld himself from all recognition of that composer whatsoever. Not only does he purposely refuse to recognise Wagner's positive additions to the resources of orchestration and instrumentation and thereby suffers from his own influence—as, for instance, in the instrumentation of his *Maccabees*, which, devoid of all polyphony moves along in schoolmaster style like a piano accompaniment set to instruments—but he has, also, in the choice of his subjects kept the mask of Judaism hitherto almost exclusively in view. For years he has worked only on Biblical operas, which were destined for the concert-hall. Beginning with the *Tower of Babel* he intended to set to oratorio the pantheistic Moses (to which subject I myself wrote him a libretto in three acts) Saul, and David; and *cum gratia in infinitum* the whole of the Old Testament. The choice of *The Maccabees* was also determined by this favourite plan. In this instance however the dramatic Muse sent her Nemesis to possess Rubinstein; and his subject rich in dramatic movements, has so happily inspired him that he has turned with all his power away from the mongrel type of Biblical operas which are too much like an oratorio for the stage and too much like a drama for the concert hall. Barbier and Carré have prepared him a text on *Nero*, to which the music composed to order for the Grand Opera at Paris, is now finished. May this step from Judaism to Paganism bring him good luck!

"Our first joint labours came in the year 1859. He asked me for a text and I suggested Beck's picturesque poem 'Janko' which at once pleased him greatly. The obliging author willingly gave me permission to dramatise his poem, and my work was soon finished. During the summer in order to be near me with his work, Rubinstein moved to Dornbach, in the neighbourhood of Vienna. Like a hermit living alone on nothing but roots and herbs, brought to him unprepared straight from the garden, he worked day and night. He knew the value of Goethe's advice to command the poetic Muse, but whether it is possible for her not to be tired out after an exercise often twelve hours long, is a question I repeatedly asked myself. Three acts were here finished with a musical beauties, which appeared doubly effective when rendered by Rubinstein on the piano. His position in the Conservatory called him back to St. Petersburg in the autumn, and I soon received a letter from him with an urgent request to make certain alterations in the text.

"Our second joint work, *The Hassidea*, brought an occasion for disagreement. Indeed in all his intercourse with fellow-artists and friends Rubinstein is as child-like in his amiability and as free from all assumption as he can be abrupt on the other hand, to those in high position who seek to hide their barbarity by assuming the superior airs of patrons. He once declined the invitation of a Vienna aristocrat, who would have given thousands of florins to hear him play in his *salon* because the gentleman had not called on him in person concerning the matter; and to a potentate who was graciously pleased to confer on him several Orders he sent them all back, because His Serene Highness had played whist while *he* was playing the piano."

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG *March*, 1877.

So much music has been brought forward during the past month that we can only take notice of the most important works.

At the fifteenth Gewandhaus concert a violoncello-concerto, by Kapellmeister Reinecke was capitally executed by the Paris virtuoso, Adolf Fischer. It is a composition of a serious and noble character and very effectively written for the solo instrument the effect of which is not in the least disturbed by the rich and symphonic character of the orchestral accompaniment. With the exception of three short solos for violoncello, the programme included only orchestral works, viz. Beethoven's "Leonore" overture, No. 3, Schumann's Overture, Scherzo and Finale, and Mozart's C major symphony (with fugue), the performance of all of which was highly exemplary.

The seventeenth concert opened with Schubert's unfinished symphony in B minor followed by an aria by Hermann Goetz's successful opera, *Der Widerspenstigen Zähmung* and songs by Weber and Schumann, which were in every respect well sung by Frl. Leonore von Brethild, from Hamburg. Frl. Emma Emery from Czernowitz, a pupil of our Conservatoire, played Chopin's E minor concerto throughout in a very perfect manner. The evening ended with Beethoven's A major symphony No. 8.

At the eighteenth concert which commenced with Cherubini's 'Medea' overture, we were most agreeably surprised by the re appearance of the celebrated American violinist, Emil Sauret. Last year we drew attention to this eminent virtuoso, to-day we can only repeat what we said before of him. His execution is certain and unfailing and his technique surpasses all we have as yet heard. The most rapid passages of double notes are given clear by and with playful ease, his tone is full and noble. In addition, Herr Sauret is a good musician. He performed the A minor concerto by Ernst, 'Barcarolle' by Spohr, 'Scherzo Tarantelle' by Wieniawsky, and 'Cavatine,' by Raff, the last of which he added as answer to a well deserved encore. Between the violin performances stood Beethoven's 'Klegischer Gesang,' *Sanft wie du leidest, hast du vollendet* performed by Mmes. Stürmer and Loewy and Herren Pielka and Baumann. They were joined by Herren Lassmann

end Rees in Schumann's music to *Manfred*, which followed. We repeat what we have said in former notices. To our mind, the music to Byron's *Manfred* is Schumann's most genial work.

In the first part of the nineteenth concert *Zion*, a concert piece for chorus, baritone solo, and orchestra by Niels Gade, was brought forward. It is a work of trifling musical value and did not please. Miss Peschka Leutner took leave of us in a most artistic performance of the aria "Marters alles Arten," from Mozart's *Entführung*, which was followed by a successful rendering of Beethoven's 9th symphony.

At the concert of the "Pauliner" Carl Reinecke's music to *Hakon Jarl*, for solos, male chorus, and orchestra, was brought forward as a novelty. It is an interesting composition, and enjoys the undivided approbation of both public and critics.

The ninth "Euterpe" concert likewise opened with a very pleasing novelty, the overture to the *Zähmung der Widerspänstigen* by Rheinberger. At the same concert the pianist Miss Clara Muller from London made her first appearance with great success. This young lady, until recently a pupil of the Leipzig Conservatoire, gave us a thoroughly excellent performance of Beethoven's G major concerto and Chopin's D flat major nocturne (Op. 27) and A flat major valse (Op. 42), and obtained unanimous and vehement applause from the audience.

Amongst remarkable novelties, the Chambermusic concerts at the Gewandhaus produced a very good string-quartett (E minor), by F. F. Ruhlier, *cantor* at the St Thomas Church; a serenade for wind instruments, by Julius Roentgen, and a string-quartett by Carl Reinecke. The serenade, an extensive work in four movements, is a brilliant proof of the artistic abilities of the young author. The first two movements of the quartett are the best we know of Reinecke. The excellent rendering of a trio for two hautboys and English horn by Beethoven was also interesting.

The Riedl'sche Verein has again had great success in the performance of Beethoven's *Missa Solemnis*.

Marcella Rossa, from Dresden, a young violinist (15 years of age), is attracting the attention of the musical world. His finished technique and the artistic maturity of his playing have met with enthusiastic receptions from both public and critics.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *March 12th*, 1877.

THE concerts during the last four weeks call for but little remark. The programme of the sixth Philharmonic Concert contained the *Egmont* overture, three "Deutsche Tänze" by Bargiel, violin concerto by Max Bruch (Pablo de Sarasate), and Beethoven's Symphony, No. 2, all played in perfection. Sarasate's delivery was exquisite and he was distinguished in every way. The seventh concert consisted of Schumann's grand Symphony (overture, scherzo, and finale), Volkmann's Serenade No. 3 (the violoncello solo nicely performed by Rudolf Hemmer), and Mendelssohn's music to *A Midsummer Night's Dream*.

The third Gesellschaft's Concert offered a fine programme. The great chorus, "Du Hirte Israel," from Bach's cantata, No. 104 (Vol. XI. of the Bach Gesellschaft's edition), a *Crucifixus* in eight parts by Lotti, a concerto for flute and harp, with orchestral accompaniment, by Mozart; and the 100th Psalm by Handel. The Singverein was in its glory—Bach, Lotti, and Handel—what an excellent task! The *Crucifixus* was encored, followed by renewed applause. Mozart's concerto* was heard for the first time in public, having been composed in the year 1778 in Paris, for the use of the Duc de Guines and his daughter, a pupil of Mozart. The themes of the three movements can be found in Köchel's Mozart catalogue No. 299. Otto Jahn, in his Mozart (new edition, vol. 2, page 477 ff.), speaks of the composition: "though written for private use it offers all the charm and grace of Mozart's genius, predominant even in works for instruments which he did not at all like. The solos were performed by Herren Dappler and Zamara, from the Hofoper, and professors of the Conservatoire. The three movements, particularly the second, a charming andantino, were warmly received by the audience.

The fourth Gesellschaft's Concert opened with Schubert's unfinished Symphony in E minor, which Herbeck, the conductor of the society, produced for the first time in 1865. New was the recitation "Lied und Reigen," a composition of seven movements, of which three are for orchestra. It is a charming work, describing a rustic feast with song and dance, each movement of which more or less answers to its title. The style is that of the recently mentioned "Künstlerfahrt" of the same composer. It was well received, and the author called for several times. For the first time we heard in the same concert that famous violin-virtuoso, Mr Emil Sauret, who performed Ernst's very difficult concerto in F sharp minor. Sauret has a somewhat small tone, but his mechanical powers are astonishing. The audience honoured him with a brilliant reception. A Turkish march, from one of the sonatas by Mozart, instrumented by Herbeck, closed the concert.

Meantime the number of piano recitals past or still in view, is enormous. I shall speak of them in general next month.

Only one concert has brought a change that of Herr Waller, from the Hofoper, who went through the whole of the "Liederkreis" by Schubert.

The Opernschule of the Conservatoire is more and more interesting the public. On the last evening we heard scenes from *Aida*, *Zampa* and Schubert's *Hausliche Krieg* compressed into one act. Again some pupils showed a promising talent, no less than the juvenile band of the Conservatoire, which, under the guidance of its director Herr Herbeck, accompanied the whole with at much verve as discretion. The Conservatoire began an undertaking of the Gesellschaft der Musikfreunde, both have lost in the course of a few days their president and vice-president, Herren Dr Engel and Mosenthal, the latter well known also in England as the author of the drama *Deborah*, the libretto of the opera *The Merry Wives of Windsor*, and many other literary works. He died the day after the society had performed, in memory of the defunct president Cherubini's great *Requiem* in C minor in the Ital. Pfarr-kirche St. Augustin.

In the Hofoper, Mme. Nilsson finished her Gastspiel on February 28th with Marguerite, her 13th *rôle*. For the first time she was heard as Alice (Third Act of *Robert*) and twice as Elsa. The latter she sang throughout in German. It was a wonderful execution in every respect worthy of such an artist. She bade farewell to Vienna on March 1st in a charity concert, in the great hall of the Musikverein, when she sang the "Jewel Song" from Gounod's *Faust*, the same composer's "Ave Maria," and some Swedish *Lieder*. It was just midnight when she ravished the audience by her incomparable delivery of her native songs. The applause did not stop till she repeated the songs again and again, and added even some French *chansons*, accompanying herself on the piano.

On March 3rd, the Italian season opened with *Sonnambula* with Mme. Patti as Amina, and Signor Nicolini as Ernesto. The audience again were enraptured and flowers and garlands found their way to the favourite. Signor Nicolini also received his share of applause whereas Signor Borini (Conte Rodolfo) could not satisfy his hearers. Two days after another and important excitement awaited one musical life, the first representation of Wagner's *Walküre*. The impression which this great master work provoked was an unusual one. Those who had heard the musical drama in Bareuth took great interest in comparing the most difficult parts, the execution the singers, and the decorations with the Viennese representation. Some loved this and that better; some the most sensitive enthusiasts, were not yet contented. On the whole however it was a very respectable presentation of which I shall say more after having heard it again. Now I only add, that at the end of the first act the applause was general; that the second act found the hearers somewhat fatigued and that the third act again raised attention. The singers the famous conductor Herr Hans Richter and Hr Hofmann the painter of the decorations, were vehemently called for. Frau Materna, as Brunhilde, won also

* The credit of being the first to perform this concerto of Mozart's in public belongs to Mr John Thomas, Harpist to Her Majesty, who introduced it at a concert given by him at St James's Hall in July last.—ED. *M.M.R.*

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general sympathy. Frau Ehnn (Sieglinde), in my the truth, unpassed but with a warm feeling delivery. Frau Kaylus Fricka) was good. The different Walkürs were represented by the ladies Dillner, Jaide Siegmund Tremal, &c. Siegmund, Hunding and Wotan were represented by Herree Labatt, Hablawetz, and Scaria. The two first named were better than the last who though he pronounced well, failed in *mellesse*. *La Traviata* was the second Italian opera, and now we shall have *Semiramide* in which opera Mme. Trebelli will sing for the first time in Vienna. Another festival day is the 16th, when the great concert for the benefit of the Beethoven monument is to take place. Abbé Liszt playing Beethoven's concerto in E flat and the Fantasia with chorus.

Operas performed from February 16th to March 15th.—*Mignon*, *Huguenots*, *Faust* (twice), *Hernani*, *Robert*, *Otello*, *Hamlet* (opera fragments), *Norma*, *Lucrezia Borgia* (twice), *Lohengrin* (twice), *Zauberflöte*, *Sonnambula* (twice in Italian), *Hans Heiling*, *Die Walküre* (three times), *Stumme von Portici*, *La Traviata* (twice in Italian).

Reviews.

Sinfonie (*F dur*) *für grosses Orchester Op.* 87, and *Sonate für Violoncell und Pianoforte, Op.* 92, *componirt von* JOSEF RHEINBERGER. Offenbach: Joh. André.

We have had frequent opportunities of speaking in terms of the highest approbation of Josef Rheinberger's quartett in E flat for pianoforte and strings (Op. 38) which was first introduced by Dr. von Bülow at the Musical Union in 1873, has become a standard favourite at all our best chamber music concerts. On each occasion of our doing so, as well as when from time to time we have been called upon to review sundry of his pianoforte compositions (published by Augener and Co.) it has been with a wish to know more of this composer's larger works, and with surprise and regret that at least his symphony, "Wallenstein" (Op. 10)—the scherzo of which has more than once been brought to a favourable hearing—should not, ere this, so far as we know, have been performed in its entirety in England.

Pending a hearing of his "Wallenstein" symphony, we have been glad to make acquaintance with one of his more recent symphonic works, but with the feeling that we have only been able to do so superficially from the fact that, having had no opportunity of perusing the full score, we have only been able to form such an idea of it as can be gained from the author's pianoforte arrangement for four hands. Pleasurable as is indeed playing and useful are duet arrangements of orchestral works for recalling to mind works which one has already heard performed by an orchestra, it must be confessed that, hearing as they do, much the same relationship to their original design as engravings or photographs do to paintings, they prove but a poor substitute for the full score or even a single orchestral performance for those who are desirous of arriving at a just estimate of their worth. It is, therefore, with diffidence that we undertake to speak of this new symphony of Rheinberger's, and in doing so, must consequently confine ourselves in general terms. Of his larger works, so far as they are known to us, it may be said that, though cast in the orthodox classical forms, they are strongly marked with a genial nobility of character and individuality of style which, being free from eccentricity and extravagance cannot be traced to the influence of one or the other of his predecessors in particular and must therefore be put down to the originality of his genius. They betoken a wonderful command of form, harmony and facility of workmanship. Though betraying no lack of scholarship, they happily do not bristle with contrapuntal and other artificial devices. Rheinberger's music is music of the heart rather than of the head. It is for this reason, perhaps, that it has been found to satisfy the demands alike of professed musicians and ordinary concert-goers. The symphony before us consists of the usual four movements, each of which is vigorously fanciful, rich in ideas, broad in design and amply developed. In place of the more modern scherzo we have a minuetto pastorale. Though not so designated, the finale is evidently a dance in the Hungarian style; and here it may be noted that Rheinberger has not been attracted by the Hungarian style for the first time, as may be seen by reference to the finale *all' ungarese* of his pianoforte trio (Op. 34). The pastoral character of the minuetto, and the fact that the *finchka* like finale is interrupted by a short adagio seem to point to a certain train of thought as the poetical basis of the entire work; but as in what this was we are left in the dark.

Many of the above remarks as to the general character of Rheinberger's music apply with almost equal force to his sonata for violoncello and pianoforte. In this one recognises at once the hand of the composer of the quartett in E flat regarded as this may be, as one of his representative works in the domain of chamber-music. That it is equal to this cannot be said, but when we take into consideration the comparative paucity of executive material of command, it certainly is not unworthy to stand beside it. In a concerted work for only two instruments, one naturally does not look for the same amount of development as from a combination of four, and when one of those is a violoncello, a certain restriction is imposed upon the pianoforte. That the interest of this work is pretty equally divided between the two instruments, and that the weaker is not overpowered by the stronger, is one of its best points. Upon neither executant are the demands it makes excessive. To the limited repertory of pieces for violoncello and pianoforte it can hardly fail to prove a welcome acquisition. We commend it to Sig. Piatti, who, we may say, has already expressed his commendation of it.

New Gradus ad Parnassum. 100 Pianoforte Studies, selected, the fingering supplemented and revised by E. PAUER. Section C.—School of the Shake. Section D.—School of the Arpeggio. London: Augener & Co.

SINCE last month when we reviewed section B, two more volumes have been added to the New Gradus. The first of these, which treats of the shake is less voluminous than the other special schools of this work which have as yet appeared, it contains only eight studies, but these are each and all excellent for practice, and at least some of them also attractive as compositions. At chief among the latter class we may name those by Heller, Berger, and Hummel. It is no easy task to bring together a collection of shake studies at once rationally useful and musically interesting. It was especially difficult in this case where the editor had bound his hands by excluding the works of Clementi, Cramer and Moscheles, composers who have furnished some of the finest and best specimens of shake-studies. For studies of this kind are not so numerous as those for other specialities. Indeed, to write a shake-study thoroughly answering its purpose and of the same time—we will not say musically beautiful, but only—musically bearable, must be reckoned an achievement worthy of admiration. The shake, or to be more exact, the different kinds of shake belong to what are called the "graces." Now what student of ornament, be it architectural, material, social, or moral, does not know that graces cease to be such unless they are employed with moderation and discretion? Who would not like rather a plain bread than an currant loaf? nice rather subsist in everlasting roast beef than encounter a future of *tempora perdrix*; not to leave metaphor, not rather listen to a series of scales arpeggios, or other unsophisticated combinations than writhe under a *cataract de trilli*? To some the question may suggest itself in examining the volume, whether the editor, in order to give a more complete account of the speciality ought not to have extended the scope of it: whether he ought not to have furnished some more examples of the short, playful, coquettish humorous, and grotesque shakes; and others with shakes in thirds and sixths, &c.? To this the editor might answer that the former kinds of shake above alluded to belong rather to the art of expression, than to the technical part of pianoforte-playing; also, that the lesser is contained in the greater; and as in the latter kinds of shake (but he refers the student in Section B, where indeed some excellent material for the study of shake-playing in thirds and sixths may be found), and, finally he might point out that what is said what is not to be incorporated in such a collection was, after all, a matter of judgment. Moreover it lies in the nature of such divisions as those in the work before us, that they overlap each other. A

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comprehensive representation of each specialty in all its details would necessitate an enormous space and many repetitions; a limitation to the most essential, and reference to other parts of the work, become unavoidable where disregard of space is not permissible. But instead of critically revelling in our mind what might have been, let us rather rejoice at the good things which are offered us. Köhler and Kessler again provide the diligent student with excellent material on which to exercise his fingers and energy. Of the older masters, Hummel, Berger, and Kalkbrenner, who contribute to this section, we will only mention the study of the first, which is in the ornate adagio style, full of airy, graceful *fioriture*. Hiller's study is a bit of romanticism; to it we fancy gnomes and such-like more or less amiable little creatures, capering about in a playful manner. Mayer and Döhler, who represent the *salon* deal largely with that ugly mare, the *trille allemande*, which may be ranked with the horrors of the *tremolo* stops in organs and harmoniums, and will by-and-by be smiled and wondered at by our descendants, as we smile and wonder at the curious flourishes and the *allabreve* pedal of our forefathers. Let us add that most of the studies are of the kind where the hand which plays the shake has also a melody or at least some other work assigned to it.

The following volume, Section D is nearly twice the size of Section C and of uncommon interest. Arpeggios constitute about nine tenths of the material out of which our modern pianoforte music is constructed, so we need not be surprised to see the sons of our own century (the only two exceptions are Berger and Hummel, who indeed died but were not born in this century) almost monopolise this volume of fifteen studies. Looking through it one cannot but be struck with the great variety in what ought at first appear a narrow field. He who is tormented as John Stuart Mill was, by the thought of the exhaustibility of musical combinations, may here get a comforting glimpse of their manifoldness. Each study brings a new kind of arpeggio, a new constellation of harmonic sounds. It would take too much space to speak of each study individually, let it be enough to say that there is not one that may not be practised with advantage, and hardly one which is not musically valuable; many of them indeed must be reckoned among the best ever written, which is saying much seeing how rich this province of pianoforte literature is. Names such as Chopin, Liszt, Heller, Henselt, and Mendelssohn speak for themselves. But Berger, the teacher of the last-named, Loeschhorn, an esteemed pianoforte teacher and composer in Berlin, Taubert the Berlin *Capellmeister*? Seeling and others fill their respective places worthily beside their greater *confrères*. To describe the different kinds of arpeggios employed would be rather difficult and could hardly be done with so much clearness as to make the description intelligible to the reader. What for instance would he make out of "the waves breaking on a rocky shore" in Mendelssohn's study of "The mermen's brook accompanying the *Ave Maria*" in Köhler's of "the purling of the fountain" in Kessler's, or of "the scintillation on the waters" in Taubert's? Nay what would it profit him, even if we told him that in the study by Mendelssohn the two hands relieve each other; that in the one by Taubert the hands fly with the swiftness of lightning (et ought to do so) from octave to octave, all near the key board; that in those by Loeschhorn and Mayer a melody on the middle of the piano is carried between the hands whilst sweeping arpeggios ascend and descend; that in Henselt's study a brilliant figure for the left hand accompanies a tender air on the right; that Chopin is ethereal and Liszt gorgeous—we repeat what would it profit the reader? Therefore we will close the review by heartily recommending these volumes to his attention and study.

Since closing our account of the third and fourth volumes of the above work, we have received another section, of which we must say a few words.

New Gradus ad Parnassum. Section E. What Scudo:—"The impertinence of the independence of the hands, and their free and easy use, must be patent to any one who has given attention to the demands of pianoforte music on the performer, and to that part of the human mechanism of muscle tendon and bone which comes into action in pianoforte playing. Of the patient endurance required to put this mechanism into good working order, teachers and pupils can tell a tale. The four studies selected by Herr Pauer are the following:—No. 1, by Chopin,—The part of the right hand consists of semiquavers, of which three of every group of four notes are slurred, so that the wrist has to do duty after the third and fourth notes, which are octaves; while the left hand accompanies with quavers, taking alternately a bass note and a full chord. No. 2, by Henselt ("Tu m'attires, m'entraînes, m'enghoutis")—an impassioned melody assigned to the left hand is hurried along by an agitated triplet figure, which calls the wrist of the right hand into play. After a little the hands interchange their parts, and when, towards the close, the significant *più affettuoso, staccato e precipitando*, &c., follow each other in quick succession, both hands are equally busy, the wrists having, so to speak, their hands full. No. 3, by Köhler, is a wrist study pure and simple and on that very account is especially useful for practice. Nothing foreign to the one object in view is introduced, and the student can give his whole attention to the proper working of the hands. No. 4, by Döhler, the last study of the volume—here the right hand has to carry the thumb—which plays a melody, whilst the rest of the fingers are for the most part engaged in harmonic figuration—from key to key; to the left an opportunity is offered for practice in passing, *per saltum*, from a lower bass note to a higher chord. Other work than this is to be found in this study such as the frequent octaves for the right hand and further on in the study left and five voiced chords for both hands, all of which call the wrists into activity. But enough has been said to show what may be expected. The concluding remark of our account of the two preceding volumes holds good of this one. If we regret anything in connection with the contents of this section, it is that there is not more of it.

Five Duets for the Pianoforte. Composed by A. C. Mackenzie, Op. 13. London: Novello, Ewer & Co.

We have not forgotten the favourable impression derived from listening to a pianoforte quartett by Mr. A. C. Mackenzie on more than one occasion of its being played at Mr. Cossa's concerts, and are therefore the more glad to meet with another of this composer's works. That Mr. Mackenzie, a Scotchman born, and resident in Edinburgh where he is doing good work and with justice is highly esteemed, has received the main part of his education in Germany is easy to see. That Schumann is his pet composer, and the one who has exercised the strongest influence upon him, is also equally apparent. Though taking Schumann for his model in some of the pieces before us, he cannot be said to have done so in at all a servile manner, but seems to have exercised a wise discrimination by adopting only the brightest and healthiest side of Schumann's nature, and avoiding the morbid and melancholy. For apparently setting up Schumann as his ideal standard we do not by any means blame him. How many of us have sat at some time of our lives idolised Schumann, or at some previous period perhaps Spohr or Mendelssohn, &c.? When we recall the influence of Haydn and Mozart which Beethoven nearer or more beteken how can we look for striking individuality in any young composer? A leaning towards some particular master or some particular school is a phase to be gone through by all composers and absolute originality is only to be attained at last by the few, after a long apprenticeship and constant practice in writing. Though it cannot be said that Mr. Mackenzie has yet reached this rare and much-coveted goal—he seems to be on the right road towards it, and holds fair with perseverance, to attain it eventually. But at least it may be said that, endowed with strong musical feeling as he undeniably is, he has already mastered the larger forms of composition as instanced in his quartett; and that he has attained to expertness of workmanship and facility of expression as already shown by the work before us. Of the five pieces of which it consists, and which are cast in the most attractive form which Schumann, in his "Scenes from Childhood," "Forest Scenes," &c. raised to an artistic importance previously unknown, No. 1 is an impromptu of remarkable charm, both from a melodic and harmonic point of view. What at once strikes the eye of the analyst is its peculiarity of rhythm arising from the alternation of two, three, and four bar phrases. But so deftly are these combined that a seven bar period never sounds forced or unnatural. No. 2 is a gigue, treated canonically in the octave with much cleverness

and spirit. No. 3, "Saga," both in idea and treatment, we are inclined to regard as the most poetical and the most original of the series. No. 4, "La Coquette," is an idealisation of the waltz measure, similar in its shape to like essays of Brahms, Kirchner, Kiel, and others, who have glorified the waltz by treating it in a serious and highly artistic manner. No. 5, "Evening in the Fields," is a pastoral poem full of the delights and contentment of a country life. We are greatly pleased with all five of these little pieces, and have much pleasure in recommending them. Excepting in so far as they require tender treatment and a sympathetic hand to do them full justice, they are not difficult to execute.

Concerts, &c.

CRYSTAL PALACE.

Professor Joachim was the centre of attraction at the eleventh concert. He came forward with Spohr's concerto in G (No. 9), which was now heard here for the first time in its entirety. Often as the slow movement has been played here by other violinists, and charming as it has always seemed, Professor Joachim imparted to it, and indeed to the whole work, a nobility of character which hitherto we have failed to recognise. He was also heard, with no less delight, in a Sarabband and Tambourin by Leclair, and (with Mr. Otto Beringer) in his own adaptation for violin and pianoforte of three Hungarian dances originally arranged as pianoforte duets, by Brahms. The symphony which was played with remarkable spirit and finish was that in G minor by Mozart. The overtures were those to Sir Julius Benedict's *Tan Funkental Forst* and Wagner's *Tannhäuser*. That by Sir Julius Benedict is intended as an illustration of some of the leading incidents in La Motte Fouqué's novel, *Der Zauberwald*. Heard here on this occasion for the first time, it impressed us as a pleasant and unpretentious piece of music, but in no sense remarkable for individuality either of matter or of treatment. That by Wagner seems as great a favourite with Mr. Manns as it evidently is with his audience. Welcome as it always is we can never hear it here without a feeling of surprise that Mr. Manns should entirely have overlooked the overture to *Die Meistersinger*, and that the *Faust* overture which, on its introduction by him in 1874, met with wide approval should not ere this have come to a repetition. The vocalists were Miss Mary Cummings and Mrs. Osgood. The first named, a pupil of Mdme. Sainton Dolby, possesses a rich contralto voice, and on this her first appearance here made a favourable impression by her singing of the "Morning Prayer" from Costa's *Eli*, and the aria "Nobil Signori" from Meyerbeer's *Huguenots*. Mrs. Osgood—a lyric musician and refined style of singing always makes her welcome—was heard in the air "Through clouds he Tempests" ("Und ob die Wolke"), from Weber's *Der Freischütz*, and in a charming canzonetta, "Gia la Notte s'avvicina," by the late Moritz Hauptmann.

The seventeenth concert commenced with a *quasi* novelty announced as a concerto in G, for string orchestra, by Bach, for the first time in England. It is the third of a set of six concertos for various combinations of instruments dedicated to the Margrave of Brandenburg in 1721. Its full title, as it appears in the autograph manuscript in the library of the Joachimsthal Gymnasium, Berlin, as well as in the edition of the Bach Gesellschaft, is *Concerto 3to a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo*. The direction in the score, "Violino e Cembalo," explains the purport of the closing words of the title. It is a wondrous instance of polyphonic writing, but though ten instruments are employed in addition to the cembalo, it is never in more than seven real parts, and seldom in so many. On the present occasion of its performance no attempt was made to find a substitute for the obsolete cembalo; no at this date would this be desirable. It was played however by the whole force of the string band instead of by the small number of instruments for which it was originally designed as a chamber-piece. Admirably as it served to display the excellence of Mr. Manns's string band, one could not listen to it without feeling that there was still something wanting to give it completeness, and without wondering what in Bach's day would have been the effect of the combination with the strings, and what it would have played. It is interesting to learn that on subsequently making use of the first movement of this concerto in his cantata "Ich liebe den Hochsten von ganzem Gemüthe," Bach added to it no less than five *obbligato* parts for three oboes and two horns, which, we are told, greatly enhanced its clearness and effect. What could this addition have been but a transcript of the unwritten cembalo part? If this be admitted it seems to go far towards corroborating Robert Franz's[*] assertion that the unwritten cembalo part of a by-gone age was no mere filling up of the harmony with chords, but that it was an independent part as definite and complete as the rest of the composition that was given in full.

The question, consequently, suggests itself—Is it the greater sin to perform a work of Bach's with one of its most important factors entirely left out or with the best substitute for it that can be devised? Miss Josephine Lawrence was heard, for the first time at these concerts, in Mendelssohn's Serenade and Allegro Giocoso, for pianoforte and orchestra (Op. 43), one of the few pieces which Mendelssohn, on his own showing, appears to have completed in a hurry. Requiring neither a forcible style of playing nor any vast amount of intelligence or expression for its due presentation, it was executed with extreme neatness and precision by Miss Lawrence. The symphony was Beethoven's in F, No. 8, Op. 93. Allusion was made in the programme-book to a characteristic passage in Wagner's pamphlet, "Ueber das Dirigiren," respecting the proper time in which the third movement (*Tempo di Menuetto*) should be played. Except that it was to be regretted that the hint there thrown out was, as usual, disregarded, no exception could be taken to the manner in which the rest of the work was executed. The remaining orchestral piece was the overture to the late Alfred Holmes's opera *Jane de Clèves*, which was introduced for the first time at the Crystal Palace. It is a work of much pretension, and written for an accomplished full orchestra, but is scored in a manner which gives rise to more noise than richness of tone or brilliancy of effect. Notwithstanding its diffuseness, it is marked by so many points of merit that one cannot but regret that its author should not have lived to revise it. The vocal element of this concert was represented by Miss Robertson and Mr. L. Lloyd. Miss Robertson, who is not only blessed with a voice of remarkable quality and compass, but also with self-possession and, apparently, intelligence, ought with perseverance to take a high position as a singer. She was heard in Mozart's aria. Miss Spencer tolerate, and in a canzone, Marinella, by Sig. Randegger, her present instructor. Mr. Lloyd was heard to the beautiful air "Golden Days," from Brahms's cantata *Rinaldo*, and in the serenade "I'll sing thee songs of Araby" from F. Clay's *Lalla Rookh*.

The eighteenth concert was remarkable for the first appearance of M. Henri Petri, a native of Holland, and a favourite pupil of Professor Joachim. Though still but a youth, his attainments as a violinist are already of a very high order, as was made sufficiently apparent by his admirable performance of Spohr's "Dramatic" concerto and the lovely romance from Joachim's concerto "in the Hungarian style." The symphony was Schumann's in C, a work to which we always look forward to hearing here as an especial treat—not alone on account of its intrinsic merit, but because at the Crystal Palace alone can an adequate performance be counted upon. As we have often had to remark, there is no other conductor in England who has paid so much attention to Schumann's works, or who has so thoroughly caught the spirit, as Mr. Manns has done. We were not disappointed for its performance was one of the highest excellence. The remaining orchestral pieces were an overture in C, by Mr. G. A. Osborne—a bright pleasing spontaneous and unpretentious work composed for Mr. Kuhe's Brighton Festival of 1875, and Rossini's overture to *William Tell*. The vocalists were Mdme. and Sig. Campobello. The lady was heard in the quaintly pleasing aria "Cunnonto in Paya," from A. Thomas's *Mignon*, the gentleman in the air "Revenge Timotheus cries," from Handel's *Alexander's Feast*, and the two together in the favourite duo, "Là ci darem," from Mozart's *Don Giovanni*.

The following concert, which commenced with Professor Joachim's Elegiac overture—of which we have spoken elsewhere—was principally remarkable for Mdme. Schumann's incomparable rendering of Schumann's pianoforte concerto in A minor, and for a highly effective performance on the part of the band of Schubert's unfinished symphony in B minor; both works which on account of their charm and individuality may be said to stand alone in the class to which they respectively belong. A largo, attributed to Handel, arranged by Holmesberger, of Vienna, somewhat after the manner of Gounod's well known "Meditation upon a Prelude of Bach's," for solo violin (Mr. V. Watson), organ (Mr. E. Deane), harp (Miss G. Lockwood) and strings, was heard here for the first time, evoked the same amount of enthusiasm from the audience as it did from our Vienna correspondent on the first occasion of its being performed in that city on Easter Sunday last. It was redemanded, and repeated. Another pleasing novelty was Mr. Henry Goldbye's song of the serenade "Onaway awake, beloved" from Longfellow's *Hiawatha*.

[*] Franz has lately explained his views in a short pamphlet entitled, "Offener Brief an Eduard Hanslick über Beethovenungenaue Texterwerke, &c." published by Leuckart of Berlin. A brief summary of its contents, under the title "R. Franz on Additional Accompaniments," appeared in the Monthly Musical Record for December 1876.

for a tenor voice, wood wind band horn, and pianoforte. With the composer at the pianoforte, it was tastefully sung by Mr Barton McGuckin; but it was to be regretted that equal justice was not done to it by the wind instruments. Mr McGuckin was further heard in a couple of songs by Mendelssohn and Meline Antonette Sterling (accompanied by Mr R. Berinzer) in the late Sir W. Sterndale Bennett's setting of Mrs. Hemans's lines, "The Better Land," and in J. Barnby's song "When the tale comes on." Auber's lively overture, *Le Serment*, completed the scheme.

MR. WALTER BACHE'S CONCERT

Mr. Walter Bache's thirteenth annual concert—a Liszt festival for those who were privileged to attend the two full rehearsals which it involved, as well as the concert itself—took place at St James's Hall on the evening of the 27th of February. A band of ninety performers, with Messrs. Deichmann and Wiener at the first desk among the violinists, and Mr. Manns as conductor, was engaged. With the single exception of a concerto by Chopin, the programme was exclusively devoted to works by Liszt. The concerto by Chopin was that in E minor (Op. 11). The works by Liszt included two of his symphonic poems, *Mazeppa*, No. 6, and *Les Préludes*, No. 3; his concerto in A major for pianoforte and orchestra, and a setting of Heine's "Loreley" for soprano solo and orchestra. Apart from the pleasure of listening to Mr Bache's masterly and expressive rendering of Chopin's concerto, an especial interest attached to this performance of it from the fact that it was given (for the first time in England) with the orchestral accompaniments re-scored by Karl Klindworth. Great as Chopin is as a composer for the pianoforte, it must be confessed that he never attained the art of writing effectively for orchestra. This defect has so long been apparent, especially in his two pianoforte concertos, both of which were written before his twentieth year, that of late it seems to have become a question between shelving them altogether as improving their orchestration. Herr Klindworth boldly decided in favour of the latter course. The task could hardly have fallen into better hands. It is one which, from his thorough knowledge of modern instrumentation, he has executed with consummate skill and in a thoroughly satisfactory manner. The nature and extent of the task was fully explained in a very able essay by E. Dannreuther on "Editing, Transcribing, and Re-scoring," prefixed to the programme-book. We learn therefrom that "as regards form, melody, rhythm, and harmony, with the exception of a bar in the first movement just before an entrance of the second subject, of a bar in the slow movement, and of one tautological bar in the finale which has been expunged, the piece stands intact bar for bar as Chopin wrote it. The entire pianoforte part remains *in statu quo* save that here and there a few notes are added in an embellishment, or that the position of the hands on the key-board is altered with a view to greater sonority. But the orchestral tutti and accompaniments have been revised and re-written from beginning to end. In short the entire instrumentation is new. More elaborate, yet more practical, richer, yet more transparent." The barrier to a due appreciation of the design of Chopin's concerto in E minor having been thus removed, it is not only to be hoped that in future it will be more frequently brought forward by pianists than heretofore, but that Herr Klindworth will be encouraged to subject the same composer's concerto in E minor to a similar process of re-scoring—a hope in which expectation is not now given for the first time in these columns. As the exponent of Liszt's concerto in A major Mr Bache was an less successful. His performance of such difficult works as one and the same evening from memory and with remarkable force, brilliancy delicacy and intelligence, was really an astonishing feat of executancy. A band has probably never been set down to play a more difficult rehearsal than Liszt's symphonic poem *Mazeppa*, in which each of the string parts may fairly be described as an "Etude de la vélocité." The unrivalled excellence with which the noble and strikingly effective illustration of Victor Hugo's poem was performed reflected the highest credit upon all concerned. Mr Manns, who has already brought the work forward at the Crystal Palace towards the close of last year, and all under him seemed to feel a special interest in it, and to exert themselves to the utmost to ensure its well-going. That their efforts, as well as the work itself were warmly appreciated by the audience there could not be a doubt. Though the performance of *Mazeppa* may fairly be spoken of as the triumph of the evening, that of "Les Preludes"—in many respects an equally striking and beautiful work—was none the less welcome. The setting of "Loreley"—more properly to be regarded as a reverie for orchestra with an obbligato voice part than a vocal piece—is beautifully conceived, and was charmingly sung by Mrs. Osgood. The enthusiastic applause which every piece in the programme evoked from a very numerous audience seemed to point to a more general acknowledgment of the merits of the "new school"—than it has hitherto obtained, as well as to a readiness on the part of the audience to recognise the worth of a performance of unusual excellence.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

A concert in aid of this Institution was given, under Royal patronage, at St. James's Hall on the 26th ult. The engagement of the Crystal Palace orchestra—augmented to 119 performers, and conducted by Mr. August Manns—gave it quite an exceptional character. We can recall no performance in England of Beethoven's symphony in A, No. 7, which so nearly came up to the standard of a German musical festival. Another point of interest was Professor Joachim's magnificent rendering of Beethoven's violin concerto, and (in company with his favourite pupil, Mr. Henri Petri, who bids fair to become a second Joachim) of an adagio and presto for two violins, by Spohr. We were glad, too, of a second hearing of Tschaikowski's concerto in B flat, for pianoforte and orchestra (Op. 23) for a first hearing of which, at the Crystal Palace last year it will be remembered, we have to thank Mr. E. Dannreuther. On the present occasion it was played with remarkable readiness and brilliancy of execution by Mr. Fritz Hartvigson, Professor of the Pianoforte at the Academy of Music for the Blind. Of enormous difficulty it is a work which, on account of its strikingly original and romantic character well deserves the attention of pianists of the highest class. The only absolute novelty in the programme was "Der Ritt der Walküren," from Wagner's *Die Walküre*, which, as specially arranged for concert use was now performed for the first time in London. Coming at the very end of a concert which lasted close upon three hours, it fell upon tired ears. Though much of its effect was marred by undue obtrusiveness on the part of the cymbalist there was no mistaking its wondrous character as a piece of orchestral scoring or the executive skill demanded for its presentation. Handel's air "Revenge, Timotheus cries," sung by Herr Henschel, and sundry vocal pieces rendered with remarkable precision by pupils of the College, completed an over-long scheme.

PHILHARMONIC SOCIETY

The programme of the second concert comprised Mr. J. F. Barnett's descriptive piece for orchestra, "The Lay of the Last Minstrel," composed for the Liverpool Musical Festival of 1874. Schumann's concerto in A minor for pianoforte and orchestra, interpreted by Mdme. Schumann. Beethoven's symphony in F, No. 8. Mendelssohn's overture to *Ruy Blas* and vocal pieces contributed by Miss Robertson and Herr Henschel. Of the performance we are unable to speak, as it took place on the same evening as that of the Cambridge University Musical Society, which with good reason seemed to claim our prior attention, and of which we have spoken in another column.

The third concert commenced with Schumann's music to scenes from Goethe's *Faust* (Part 3), for solo voices, chorus, and orchestra. This beautiful work, which has long been regarded in Germany as one of the finest of Schumann's larger vocal works, was now heard for the first time in London. Though late in season, it is much to the credit of the Philharmonic Society to have at length brought it forward. Owing to its general character, though it contains much the beauty of which is at once apparent, and on account of the difficulties it presents, several repetitions will be necessary before an adequate performance can be realised and its merits fully recognised. The principal vocal parts were sustained by Mrs. Osgood, Miss Mary Davies, Mdme. Worrell Duval, Mrs. Irene Ware, Miss Bolingbroke, Miss Kate Steel, Miss Robinson, Mr. Henry Guy, Mr. Wadmore, Mr. Henry Pope, and a chorus of 180 voices, more numerically strong than really efficient. In Beethoven's more familiar Choral Fantasia, in which the pianoforte part was undertaken by Miss Agnes Zimmermann, and the solo vocal parts by Mrs. Irene Ware, Miss Robson, Miss Bolingbroke, and the three gentlemen above named, the chorus certainly seemed more at home. The most salient feature of the evening's performance was the remarkable exhibition of enthusiasm evoked by Mrs. Osgood's artistic and strikingly dramatic rendering of the scena "Liebes-tod" from Wagner's *Tristan und Isolde*. At its conclusion Mrs. Osgood was twice recalled, and the applause kept up till she returned to the platform and sang it through a second time. So genuine an expression of approbation on the part of an audience, generally so cold and indifferent and so difficult to rouse, seemed like a demonstration of satisfaction at the prospect of Wagner's approaching visit, and therefore to bode well for its successful issue. Mrs. Osgood was further heard, with Messrs. Guy and Wadmore in Beethoven's terzetto, "Tremate empi tremate." The overtures were Beethoven's *Prometheus* and Weber's *Der Freischütz*.

MR HENRY LESLIE'S CHOIR.

THE first of a series of four subscription concerts was given at St. James's Hall on the 2nd ult., by this choir which has now attained its twenty-second season, and is still without a rival in the interpretation of unaccompanied vocal music. Mr Leslie has made a good beginning by adding to his repertory no less important a work than Bach's famous motett for a double choir "Sing ye to the Lord." As a work of Bach's, it was specially welcome because, being written for voices only, there is no necessity for omitting certain obsolete instruments or replacing them by others, and therefore is one which admits of performance in exact accordance with its author's design. The first performance of it by Mr Leslie's amateurs, though highly creditable to their, considering the enormous difficulties it presents, it must be said, was not quite all that could be desired. Evidently distrusting their powers of maintaining the pitch to the end, Mr. Leslie conducted with less deliberation than is his wont, compressing the performance into sixteen minutes, which at rehearsal, had been found to take twenty minutes. The programme also included motetts by Palestrina and Mozart, madrigals by J. Benet, A. Festa, R. L. de Pearsall, and T. Morley, part-songs by H. Leslie, H. Smart, Mendelssohn, and A. R. Gaul, and a variety of songs interpreted by Miss Robertson, Miss de Fonblanque, and Mr. E. Lloyd.

ROYAL ACADEMY OF MUSIC

OF late years we have frequently had occasion to allude to the increase which has been manifested in the number the excellence, and the musical interest of the students' concerts of this national institution. Never probably has the progress recently attained been made more apparent than at the last monthly orchestral concert given at St. James's Hall on the 24th ult., when Schubert's *Mass* in E flat (No. 5) was performed on a complete scale, for the first time, we believe, in London. This fine work, written in the last year of Schubert's life, bears the same relation to his vocal compositions as his great symphony (No. 9) in C major does to his orchestral works. Did space permit, a great deal might be said about it. There is less necessity however at the present for writing of it in detail—because it has already been spoken of at length in an analytical and critical account, to be found in Vol. I. of the MONTHLY MUSICAL RECORD, by Mr. E. Prout, who also edited the pianoforte score published by Augener & Co. An unusual pressure of current matter also obliges us to refrain from saying more of its performance, and of the miscellaneous selection that followed, than that it was highly creditable to all concerned.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE presence of Mdme. Schumann and Professor Joachim has attracted overflowing audiences at the concerts of the past month. Mdme. Schumann, for so long past with justice regarded by many as an ideal pianist, has once more returned to us in the full command of her wondrous executive and intellectual powers. That at this period of her career she has no need to add to her repertory is not surprising; and so exemplary has been her interpretation of all that has been set down for her, that there has been no reason to complain of her abstaining from the introduction of works in which she had not been previously heard. Indeed, there would be little cause for regret even were she to restrict herself to performing none but her husband's works, for since these have come to be recognized at their worth, the necessity of preserving an authentic mode of performing them has become the more apparent. As to whether this should be, there is no greater authority than Mdme. Schumann. In the course of several concerts Mdme. Schumann has been heard in Beethoven's sonata "Les adieux, l'absence et le retour" (Op. 81), in that by the same composer in A major (Op. 101), in Mendelssohn's "Andante with Variations," in E flat (Op. 82), in Schumann's "Etudes Symphoniques" and "Fantasia" in C major (Op. 17)—the latter for the first time at these concerts—as well as in Beethoven's trio in E flat (Op. 70, No. 2), and Schumann's quartett in the same key. Excepting Brahms's quartett in A flat, of which we spoke last month, and which has since been repeated, we have had no new work for which to thank Professor Joachim. We cannot, however, but feel grateful to him for the extraordinarily fine performances he has secured of Beethoven's quartett in C major (Op. 59, No. 3), of Schubert's quartett in A minor (Op. 29), of Brahms's sextett in B flat, and Spohr's nonetto (Op. 31). Of solos, especially at the evening concerts he has been unusually chary. On the one occasion of Mr. Franklin Taylor's appearance he was heard alone in Beethoven's sonata in E flat (Op. 7), and did good service in Mendelssohn's quartett in B minor (Op. 3, No. 3), for pianoforte and strings. Mdlle. Marie Krebs and Miss Agnes Zimmermann have been heard on more than one occasion, especially contributing to the well-going of Brahms's "Liebeslieder Walzer," which have so taken the fancy of the public that they have been four times brought forward in the course of the season.

In accordance with the precedent of the last two years, an extra concert was given on the afternoon of the 31st ult., expressly for the purpose of bringing Beethoven's so-called "posthumous" quartetts in a hearing before a select party of listeners—those beautiful and interesting works being apparently still regarded, unreasonably we think, as of too recondite a character to set before a general audience. The two selected were that in B flat (Op. 127) and that in C (Op. 131). The accordance of an opportunity of hearing these splendid monuments of Beethoven's genius perfectly rendered by Mdl. Joachim, L. Ries, Straus, and Piatti was as welcome as it was unusual. Between the quartetts Mdme. Schumann played Beethoven's "Waldstein" sonata with striking effect, and Herr Henschel contributed a quartett of songs, also by Beethoven.

THE Liverpool Sacred Harmonic and Purcell Society gave a concert on the 9th ult., under the direction of Mr. Jude, the programme of which consisted entirely of compositions by Purcell, viz. the *Te Deum* from the Service in G, the three anthems, and the opera *Dido and Æneas*. At the close of the performance the Dead March in *Saul* was played by Mr. Jude in reference to the deaths of Mrs. Hubert and Mr. Yearsley, both of whom were to have taken part in it.

THE tenth annual concert of the Edinburgh University Musical Society, which took place on the 21st ult., was in most respects equal if not superior to the best of its predecessors. The choristers, recruited from past and present students, numbered about 200. The orchestra comprised fifty instrumentalists among whom were the best available professionals in Edinburgh and Glasgow, a few members of the Amateur Orchestral Society and last, but not least, a contingent from Mr. Halle's Manchester band. The leader was Mr. A. C. Mackenzie, and the conductor as usual Sir Herbert Oakeley. The programme, varied and on appropriate one, included Beethoven's "Pastoral" symphony, the overture to Rossini's *Guillaume Tell*, the Wm March from Mendelssohn's *Athalie*, a bourrée for pianoforte by Silas, played by one of the students, sundry vocal solos, &c., and several part-songs by Sir Herbert Oakeley.

Musical Notes.

A WAGNER FESTIVAL, consisting of six grand concerts, conducted by Wagner himself is announced to take place at the Royal Albert Hall in May next. Large extracts from all the master's works, especially from each part of the tetralogy *Der Ring des Nibelungen*, and from *Tristan und Isolde*, are to be produced, also *Eine Faust Ouverture* and the new scenes from *Tannhäuser*, the Hill of Venus and the scene between Tannhäuser and Venus which was written for the Grand Opera at Paris. Herr Wilhelmj as he did at Bayreuth, will fill the post of leader of an orchestra of 200 instrumentalists, and several of the vocalists who bore a prominent part in last year's Bayreuth Festival will be heard in England for the first time. The programme for each concert will be different. Mr. Dannreuther will conduct the rehearsals.

THE SIXTH TRIENNIAL HANDEL FESTIVAL at the Crystal Palace will be held in June next. The following dates and particulars have been announced:—Friday June 22, Public Rehearsal. Monday June 25, *Messiah*. Wednesday June 27 Selection. Friday June 29 *Israel in Egypt*.

THE BACH CHOIR, which, under the direction of Mr Otto Goldschmidt, did such good service last year by bringing forward Bach's great Mass in B minor has announced two most interesting performances at St James's Hall for the 11th and 25th inst. At the first the Mass in B minor will be performed for the third time in England. The programme of the second includes Bach's Church Cantata, Ein feste Burg, Handel's Coronation Anthem "The King shall rejoice," an eight-part anthem by the late Sir W. Sternddale Bennett, the *Sanctus* from Palestrina's *Missa Papæ Marcelli*, and for the first time in England Gade's cantata, *Comala*.

FROM Mr. Gye's prospectus of the forthcoming opera season at the Royal Italian Opera, Covent Garden, which commences on the 3rd inst., we learn that during the season a selection will be made of those operas which have from time to time proved the most acceptable to the subscribers and to the public, and that in addition it is intended to produce three at least of the following works, viz.:—Verdi's *Les Vêpres Siciliennes*, with Mdme. Adelina Patti in

the principal character a grand opera seria, composed by His Royal Highness the Duke of Saxe-Coburg Gotha, entitled, *Santa Chiara*; Anton Rubinstein's *Nero*; Nicolai's *Le Vaghe Comare da Windsor*; and Wagner's *Il Vascello Fantasma* (*Der Fliegende Holländer*), with Mdlle. Albani as Senta.

THE prospectus of the New Philharmonic Concerts, of which five are to be given during the ensuing season (the 26th) under the direction of Dr. Wylde and Mr. Ganz, on Saturday afternoons at St. James's Hall, from the amount of novelty promised, offers a striking contrast to that issued by the directors of the elder society. The list of works, for the performance of some of which for the first time in London arrangements are being made, includes Rubinstein's "Ocean" symphony; C. Goldmark's "Lindfield Hochzeit" symphony (Op. 26); Hiller's "Dramatic" symphony; J. Raff's "Ode au Printemps," for pianoforte and orchestra (Op. 76), and "Traumkönig und sein Lieb," for voice and orchestra (Op. 66); Vincenz Lachner's "Die Klage der Kolma" (Op. 47), for voice and orchestra; Schubert's "Marche Heroique," in B minor (Op. 66); Liszt's "Jeane d'Arc au bûcher," scena dramatique, for mezzo-soprano and orchestra; and Sir Julius Benedict's overture, "The Tempest." In addition are promised the following works by Wagner, viz.:—"Der Ritt der Walküren" and "Liebesbild" from *Die Walküre*; the "Trauermarsch" from *Götterdämmerung*; the "Huldigungs" and the "Philadelphia" Marches, and the overtures to *Die Meistersinger*, *Der Fliegende Holländer*, and *Rienzi*.

THE Goldsmiths' Company have presented £100 to the Royal Academy of Music, the second donation the Academy has received from the same source.

THE following gentlemen were admitted to the Degree of Bachelor of Music of the University of Cambridge on the 22nd of February:—Horton Claridge Alison (St. John's), John Morgan Bentley (Downing), Charles Joseph Frost (Sidney), Walter Edward Lawson (Queens'), George Oakey (St. John's), and Edwin Charles Stuth (Trinity).

A NEW symphony by E. Hecht, recently performed for the first time at one of Mr. C. Hallé's concerts, has been spoken of in terms of high approbation by the Manchester papers.

A LEARNED and interesting paper on "The Philosophy of Harmony" was read by Dr. Pole at a meeting of the Musical Association on the 5th ult.

TO CORRESPONDENTS.

W. M. CLIFTON.—By reference to the "Foreign Correspondence" column in our present issue, you will see that due notice has been taken of Miss Clara Meller's successful appearance in Leipsig by our special correspondent in that city.

APPOINTMENTS.

R. STEWMAN, Mus. Doc., organist and choirmaster in the parish church, Lower Norwood.—A. Lawrence-Fryer, principal tenor in the choir of the Foundling Hospital Chapel.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

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MAY 1, 1877.

FRANZ SCHUBERT A STUDY

BY FR NIECKS.

(Continued from page 50)

THE CHAMBER MUSIC FOR ORCHESTRAL INSTRUMENTS

SCHUBERT'S string quartetti fall naturally into two groups, answering to two periods of his life, separated by an interval of eight years. According to A. Reissmann's catalogue of Schubert's published and unpublished compositions printed at the end of his book on this composer's life and works ("Franz Schubert sein Leben und seine Werke"), Schubert wrote twelve string quartetts between the years 1811 and 1816. The pause which followed was interrupted in 1820 by the production of one movement of a string quartett. All these works, whatever be their biographical interest, are of little or no significance artistically and historically, and may safely be left unnoticed. It is otherwise with those of the second group, the quartetts in A minor (Op. 29) in E flat major and E major (Op. 125), which were composed in 1824, and those in D minor and G major (Op. 161) of the year 1826. From this it will be seen that we possess seven not complete quartetts and one quartett movement of Schubert, of which about one half is printed. The string quartett in C major (Op. 163) mentioned by Kreissle (see Coleridge's translation, pp. 78, 131, 290, 335) has only an anecdotal existence, which it owes either to a misprint or to a confounding with the string quintett in C major (Op. 163). If Schubert's quartetts hardly ever reach the highest standard known, we find an explanation of this in his individuality, in his education, which will occupy our attention in the last chapter, and also in the marvellous rapidity with which he wrote them. The quartett in G major (Op. 161), for instance, was composed in two days (January 20—30, 1826); one of the earlier quartetts, that in G minor, he completed, as may be read on the original score, in five days (March 25—April 1, 1815). I shall confine myself in the following remarks to the three most important works, the quartetts in A minor (Op. 29), the first of the published quartetts, that in D minor, and that in G major (Op. 161). The first named, which was composed, as I have already said, in 1824, is akin in spirit to the sonata in A minor (Op. 42); both works are peculiarly illustrative of the most prominent and characteristic traits of Schubert's individuality. Of the E flat major trio and of the great symphony in C major it may be said that they show us the same virtues under more brilliant lights. On hearing these works many passages in Schubert's letters and diary assume a new significance. In connection with the A minor quartett I wish to draw the reader's attention to the following extracts.

"January 14, 1816.—After the lapse of a few months I again took an evening walk. There can hardly be anything more agreeable than to wander about the fields in the evening of a hot summer day. The fields between Währing and Döbling seem to have been created expressly for this purpose. I felt so happy as my brother Carl and I walked together in the dim twilight. How beautiful I thought and exclaimed and stood still in my delight. The proximity of the cemetery reminded us of our good mother. In sad and confidential converse we reached the point where the Döbling road branches off."

These extracts is taken from Schubert's diary, the next from one of his letters to his friend Kupelwieser, written in 1824.

"In one word, I am the most unhappy, the most wretched being in the world. Imagine a man whose health will never again be perfect, and who in his despair makes matters worse instead of better; imagine a man, I say, whose brightest hopes are blighted, to whom the joy of friendship offers nothing but the keenest grief; whom enthusiasm (at least of an inspiring kind) for the beautiful threatens to vanish; and ask yourself if he is not a miserable unfortunate man."

If the preceding extracts show us Schubert's propensity to melancholy, the following will make manifest his love of nature, his acute observation, his poetic mind. The first quotation is from a letter written by Schubert to his friends Bauernfeld and Mayrhofer in 1826.

"I am not working at all. The weather here is really fearful; the Most High seems to have entirely forsaken us; there is not a gleam of sunshine. One cannot sit in the garden and it is May—horrible! fearful! I tremble! If for me the most atrocious thing possible'

The letter from which the following passages are taken is addressed to Schubert's brother Ferdinand, and dated Gmünden, 12th September, and Steyr, 21st September, 1825.

"From Neumarkt, which is the last stage before reaching Salzburg, one already sees mountain tops peeping out of the Salzburg Valley, which then were covered with snow. About an hour's journey from Neumarkt the country becomes most beautiful. The Waller Lake, which spreads out its sleek bluish green water to the right of the road, gives a wonderful animation to the lovely district. The situation is very high, and henceforth there is a continuous ascent till you reach Salzburg. The mountains rise higher and higher, the weird Untersberg especially towers above the others as if by magic. The villages show traces of former opulence. In the commonest peasant houses one finds marble window and door lintels, and frequently even staircases of red marble. The sun disappears, and the heavy clouds pass over the black mountains like mist or rain; still they do not touch the summit of the Untersberg, they steal past it as if afraid of the horrors which it contains. The wide valley, which is dotted all over with castles, churches, and farm houses, becomes more and more visible to the delighted eye. Towers and palaces appear by degrees; finally one passes by the Kapuzinerberg, the immense rock wall of which rises perpendicularly close beside the road and looks down gloomily on the wayfarer. The Untersberg with its retinue, becomes gigantic, and thus magnitude well nigh oppressive. After this, the way leads through some splendid avenues into the town itself."

"We dined with Herr Pfaundler, and when the weather permitted us to go out in the afternoon we ascended the Nonnenberg, which, although not high, affords the finest view, namely, that of the rearward portion of the Salzburg Valley. It is almost impossible to describe its loveliness. Imagine a garden of several miles in extent, containing countless castles and churches, which peep out from among or through the trees, imagine a river which winds about in all directions, imagine meadows and fields looking like so many carpets of the most beautiful colours, then the splendid panorama which encircles them like ribbons; and, finally, long avenues of immense trees—all this shut in by a boundless range of high mountains, which look as if they were the guardians of the heavenly valley—imagine all this, and you will have a faint idea of its inexpressible beauty."

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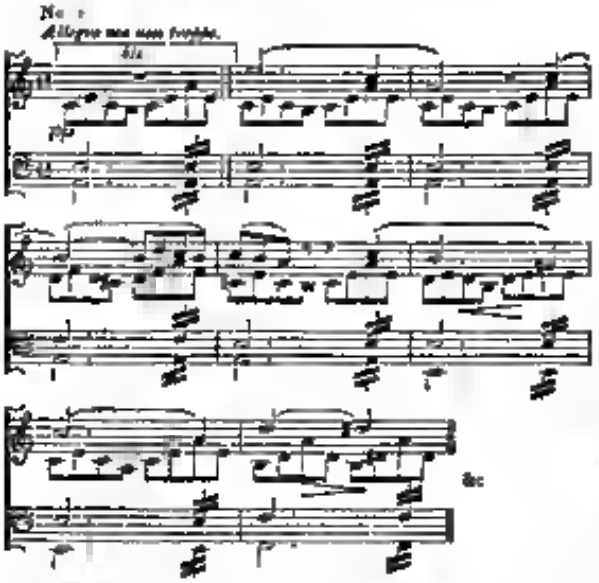
"The following morning was the finest imaginable. The Untersberg, or rather the highest mountain [there is a play on words in this sentence somewhat forced, it must be confessed. Untersberg=the lowest mountain] with his squadron and the common rabble of the other mountains, shone and glittered splendidly in, or rather beside the sun. As we passed through the above-described valley we felt as if we were in Elysium, which however had this advantage over Paradise that we sat in a delightful carriage—a convenience which Adam and Eve had not. Instead of wild beasts we met several very pretty girls ...."

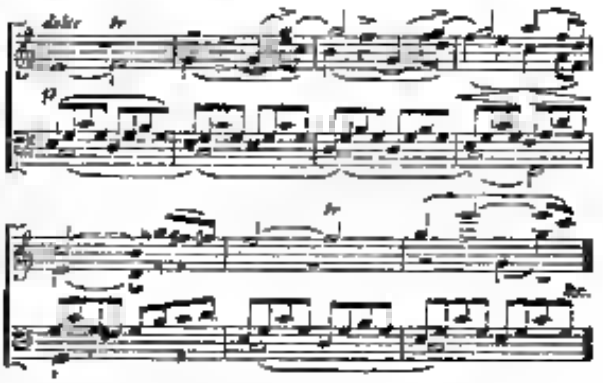
These excerpts are intended not so much to illustrate the work of which we are now going to speak as to throw light from it, and above all to give us a more adequate idea of Schubert's psychical constitution. The features of the composer's character which are dimly indicated in these extracts are fully and clearly revealed by his music. The soft melancholy and melting sweetness with occasional fits of despondency, the forgetfulness of the world's care in the contemplation of nature, the soaring into a balmy sphere of poesy, the delicious ether of which enraptures the senses and along with these a child-like playfulness and good natured humour—all this we find in the A minor quartett.

The first movement has the delicacy and soft translucence of a rose. I cannot think of any comparison that would give a better idea of its tender beauty. What an otherwise inexpressible poetry of pensive longing speaks out of the first subject in A minor —

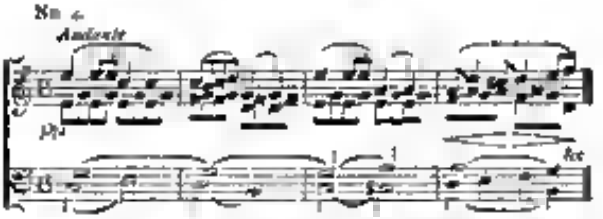
No. 1.

And how all at once the heavens seem to open on its repetition in major! But merciless reality rudely destroys that dream of nameless bliss, regardless of the tender entreaties which may be heard in the ascending triplets of the violin —

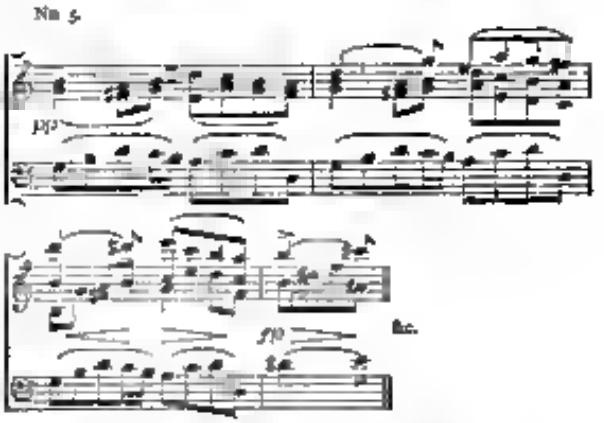
No. 2.

Fiercely growls and shrieks the world around, but the storm passes away, and the disturbed soul gradually regains perfect serenity —

No. 3.

The rest of this and the whole of the second part, with its manifold revolvings of the first subject and concluding reminiscences, breathe the same spirit and are surrounded by the same poetic atmosphere. We must not compare this work with one of Beethoven's quartetts. It is something different, yet something worth having, and indeed perfect in its way.

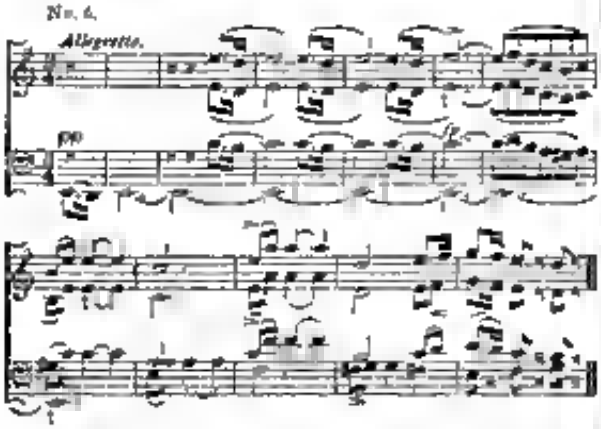
The *Andante* begins with a song-like theme, consisting of two parts, each of eight bars, and repeated —

No. 4.

What follows seems at first like a symphony which brings the song to a close, but anon some resonances with a prominent violoncello figure inform us that the composer, instead of ending, is only beginning. This transitional passage leads to a short theme in G major —

No. 5.

A motive of the principal subject recalls the composer to his first thought, which is repeated from beginning to end, nearly in its original form, the second violin playing this time a semiquaver figure instead of quavers. An expansion of this theme with

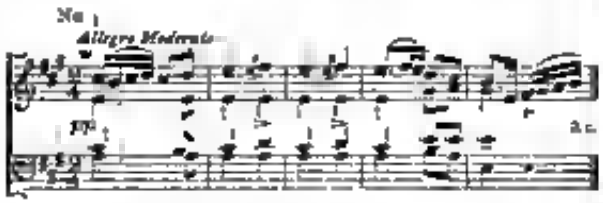
various modulations brings us back to C major, and a repetition of some of the traditional manner which intervenes between the first and the second subject, followed by a partial repetition of the latter transposed to C major; after which, and a reiteration of the last motive from the principal theme, the composer concludes with what I called a symphony like passage, which however now not only momentarily assumes the appearance of a symphony, but honestly acts out its part.

The charming minuet shows besides strongly pronounced national hints, still stronger marks of Schubert's individuality —

No. 6.

I do not agree with Reichmann, who says, "We feel almost inclined to look upon it as the originator of Chopin's mazurkas. Should any one seriously entertain the suspicion of Chopin's indebtedness to Schubert—I don't think that Reichmann does—the question might be asked, Did Chopin know the quartett when he composed his first mazurkas? And further, Was the Pole so steeped of genius as to be obliged to take a minuet of the Austrians for the model of the idealised dance form which through him became so much admired? His idealisation of the mazurka was an individualisation of national generalities, and therefore excludes imitation of form as well as transcription of tune. The resemblance of which Reissmann speaks is owing to a similarity of some points in their characters.

The brilliance and piquancy of the last movement may be seen even from a few short quotations from the leading themes, all of which bear a national impress. The playful melodiousness of the first theme, with its shakes and appoggiaturas—

No. 7.

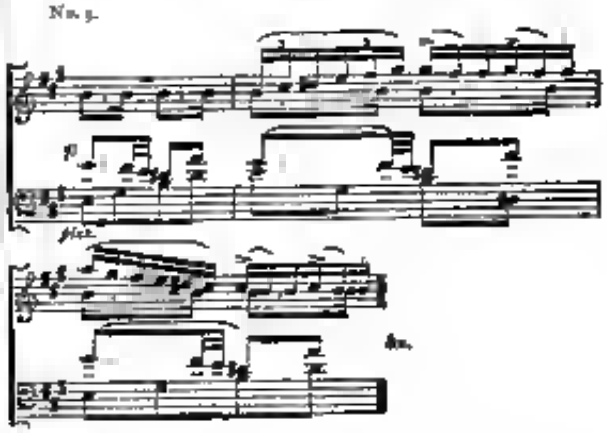


the harmonic and rhythmic charms of the second (No. 8)—

No. 8.

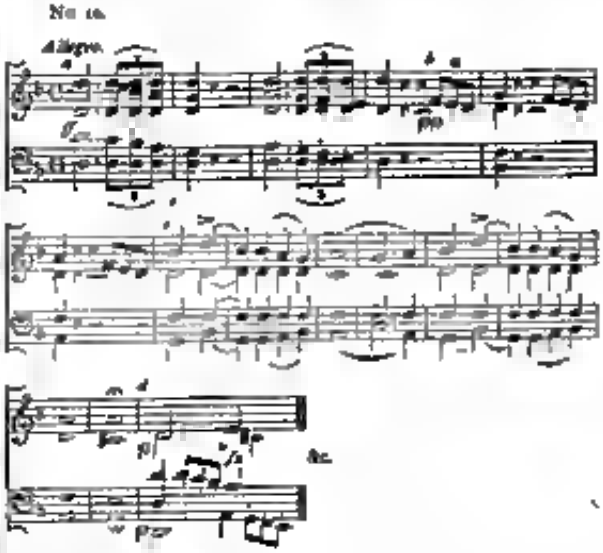
and later on the graceful triplet figures—in short, all

No. 9.



these things and much more contribute to make the *Allegro moderato* a most characteristic and delightful movement.

The quartett in D minor which Schumann called the best of Schubert's quartetts, is of a totally different stamp, and brings into prominence another side of his character. The composer starts up from his sweet dreaming, casts inquiring looks into the future and ponders on the destiny of man. The opening bars of the first movement (No. 10, *a*) are as impressive as the significant motive which

No. 10.

begins Beethoven's C minor symphony. But Schubert continues, as if frightened at his own boldness, repeating the question in a whisper (No. 10, *b*), and breathing out his heart-sickness—that longing for deliverance out of doubt and uncertainty—in long-drawn harmonious sighs (No. 10, *c*). The unrest which has taken possession of him increases more and more (No. 10, *d*), till at last, with the grasp of madness, he seizes upon that first question, and hurls it forth in fierce despair. Only by degrees the tumult of wildly rushing thoughts that chase and cross each other abates, and the composer by an effort of the will throws off his tormentors,

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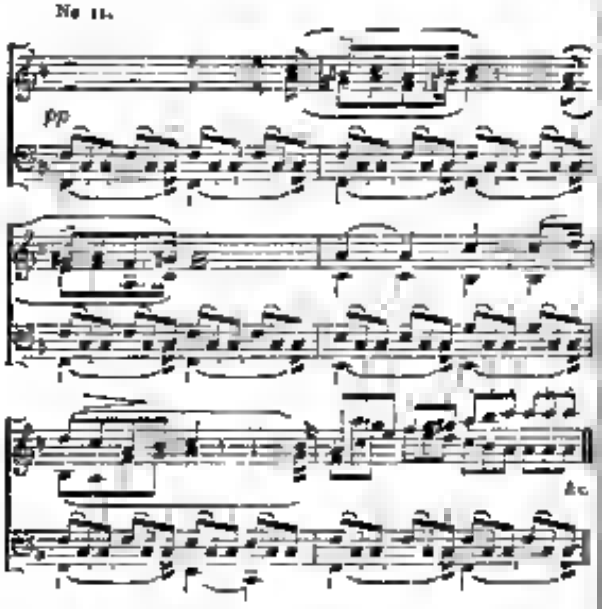
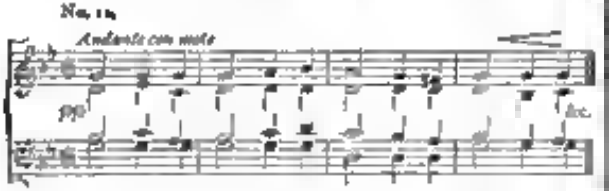
and pursonn carelesn themes which promisn to be more pleasing.

No 11.

But thn endeavour to escape from these harassing medi tations is vain, they cast thnir dark shadows again and again ovn his imaginings.

This movement unfolds before on a truly wonderful picture of soul life "My musical productions" says Schubert, "are thn offspring of my understanding and my sorrow those which sorrow alonn has begotten excite appear to give most enjoyment to the world." Perhaps here we have onn of thosn workswh ch owe their existnnce to sorrow alone. Schubert, to rise above thn level of a composer of songs, and of a dancer of pastoral life, required to be stirred by some great love some great misfortunn He himself tells us that "sorrow sharpens thn intellect and strengthens the heart," and who knows not that love by awakening thn slumbering spark has made poets and heroes, has made thn man noble, thn dull wise? Nowhere in his works, or letters, or life-story do we meet with traces of a passionate love, of his despondence and sorrows Schubert has left no proofs enough on record. When he composed this work the fabric of his nature must have been shaken to its very foundation, for here one finds all the deepest note of that beautiful instrument was sounded. Baumfield in his poem on Schubert's death says truly "Although poor in words, much went in and out through the gates of his heart, and some of the entries in his diary passages in his letters, and one poem, bear witness to the truth of these words."

The materials of the theme for the variations which form the second movement are taken from the composer's song "Death and the Maiden" —

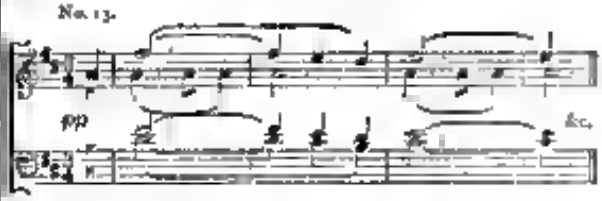
No. 12.

It is significant that the portions made use of, partly in an altered form, belong either to the manner in which the words of Death are set—

"Gib deine Hand, du schön und zart Gebild;
Bin Freund, und komme nicht zu strafen.
Sei gutes Muths! ich bin nicht wild,
Sollst sanft in meinen Armen schlafen."

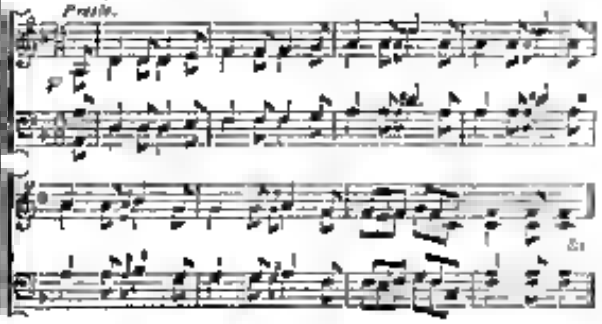
("Give me thy hand, thou fair and fragile form
I am thy friend, and come not nigh to punish thee
Be not afraid I am not fierce
Thou shalt sleep peacefully within my arms")

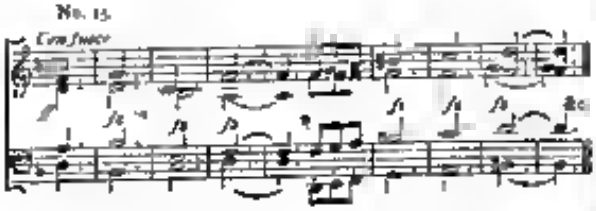
into the instrumental introduction which points to them, and not to the manner assigned to the frightened girl, who asks the aid of visitor not to take her young life A Reissmann refers in connection with this instrumental passage, in one of Schubert's letters to his parents wherein speaking of his brother's fear of death, he writes "An I death were the worst that could befall one man Could he but once behold those divine mountains and lakes, the contemplation of which threatens to oppress and annihilate us, he would not love this contemptible human life so much as not to deem it a great happiness to be permitted forthwith to enter the incomprehensible power of the earth" I quote this passage not so much with the object of further illustrating the movement in question which is hardly necessary, as to show Schubert's depth and elevation of thought, and to give a verbal utterance of the melancholy peculiar to him, of which he has given us so many musical expressions. Reissmann seems to me to lay too much stress on these variations Surely the first movement is something more than an exposition of the contents of this one! He also seems to have missed the thought-connection with the other movements. However, his remarks on the variations could not be improved, and shall be quoted literally. "The very first variation allures us with sweeter sounds than those of Death, and this allurement becomes still more urgent and still more unrestrained in the second, which brings the theme in the violoncello, the third is almost maddening in its effect. The fourth (in G major) as well as the fifth (in G minor) seems as if they wished to allure us by opening an enchanting view into the beyond."

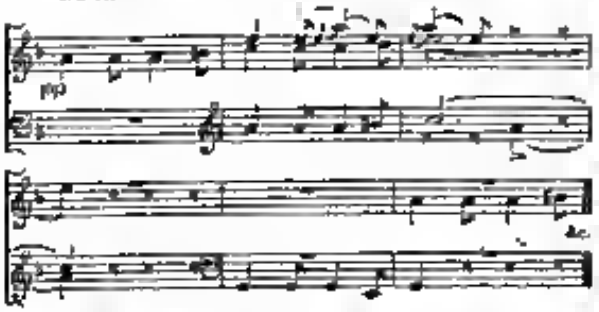
The boldness and strength of the scherzo is very impressive after the soft melancholy and bewitching sweetness of the variations, the trio, again, in which the principal motive—

No. 13.

is derived from the second part of the theme (bars 8 and 9), contrasting with the first half of the scherzo.

The *Presto* which is along to wild haste—

No. 14.
Presto.

till the firm and solemn second subject—

No. 15.

affords a momentary rest in the turmoil, which anon begins again. The restless quavers being now bridled by the second subject, as a mind agitated by fear and doubt is steadied by a resolution. Very grand is the picture of void desolation and hopeless abandonment in the passage which precedes the return of the first subject—

No. 16.

As one of the works which project conspicuously from among Schubert's eighteen quartett compositions, I name his Op. 161, the quartett in G major. Although wholly differing in character from the two last-considered works, yet it is as much Schubert's own as much impregnated with his individuality, as they are. Indeed, it is the independent personality expressed in these three quartetts which raises them above the rest, among which no doubt there are some rich in beauty—as, for instance, those in E flat and E minor—but all of which are more or less influenced by Mozart and Beethoven. In the A minor quartett, which exhales a delicious poetry of nature, Schubert tells us of the sweet calm of country life, and the serene enjoyment of the present; in the D minor quartett he rises above the little concerns of the every-day world, and directing his thoughts boldly towards futurity, soars aloft and tries to snatch a glimpse of eternity and the beyond. But if the G major quintett has nothing in common with these works, what then does the composer offer instead of the balmy breezes, the wild flowers, and the contented simplicity? what instead of the naïvety of thought and aspiration of the soul? There are moments in the life of man when more clearly than at any other time he recognises the hollowness of things round us, and the inscrutability of the enigmas of existence. To escape the questioning of the pitiless devouring Sphinx, he flees to whatever place of refuge is open to him. The studio becomes the artist's hermitage where he lives wrapt up in the contemplation of the one object of his affection—his art. The musician launches into the boundless ocean of musical abstraction, and floats amidst the incalculable possibilities of concretes. The desire to fathom conquer matter, exhaust this infinitude grows into an absorbing passion, increase of appetite growing by what it feeds on. In this realm that other abstraction, love, the individual forces himself, and finds himself again only by losing the abstraction. Mysticism, you say? That may be—There are more things in heaven and earth than are dreamt of in our philosophies, more things dreamt of in our philosophies than they can give words to—let the reader make of it what he can. The quartett in G major, then, is the work of a refined nature, a peculiarly gifted musician who here became a dream of sweet sounds, not so much expressing a concatenation of determined thoughts and portraying active states of feeling as wandering among the possibilities of sweet melodious progressions, euphonious concords, and piquant combinations. All seems purposeless listless, vague, and fitful as in a dream. It is less the thoughts than their presentation and treatment which charm us. The sensuous element covers the spiritual with a luxuriant growth of rather like a narcotic it lulls the latter into a sleep full of blissful dreams. We need not go far to find a confirmation of what I have said. Take the very beginning of the quartett, then the languid second subject, and note the cloying sweetness of its continuation. In the *Andante* you find the same delicate charm and even more than the same fitful, less playing with sounds; and so on through all the movements. Taking music as an art which has for its object "the support and exaltation of human life," this work has, perhaps, not much merit; taking music "as a mode of graceful recreation" and "a resource for peace time of rest," its merit is considerable. The latter kind of art is no doubt inferior to the former, but by no means let us deny it the right of existence. It is very difficult to say where an ceases to support and exalt. Even purely formal art becomes elevating when it is the handiwork of a noble workman; for some at least of the moral qualities which distinguish him will become visible, as it were symbolically, in his work.

(To be continued.)

CHOPIN: HIS LIFE AND WORKS.[1]

By Dr. Julius Schucht.

Translated from the German, with the Author's permission, by A. H. W. and E. K. C.

(Continued from page 58.)

Before further allusion to this branch of the subject, I must complete my account of his life. To return to it—he carried on and completed his musical studies with Professor Elsner of the Conservatoire, a well known and respected teacher, who gave him a thoroughly sound theoretical education, and unremitting private study raised him to that lofty position in the company of artists where he now receives the homage of posterity. A craving for love also awoke in his boyhood, and a young girl with the beauty of a Madonna and a loving heart won his affection. A tender relation sprang up between them, which unfortunately never resulted in marriage. Chopin's parting from his fatherland was also a separation from the girl he loved. She remained faithful to him and faded in silent sorrow, like a blossom of the spring, until the grave claimed her as its own. In 1830, the year of the revolution, Chopin left Warsaw to make a concert tour through Germany, and after that departure he never returned to his own country. History makes no mention of his having taken any part in the Polish revolution which broke out on the 29th of November in that year. Enough that he became the animating spirit of the homeless exiles who found a refuge in Paris, translating into music the grief which rent their hearts for their lost fatherland.

From Warsaw Chopin went to Vienna, where he

[1] This article first appeared in the "Neue Zeitschrift für Musik," published by Kahnt, at Leipzig.

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appeared at several concerts, but failed to move his audiences. The elegy-breathing lay of Poland was not in accord with the lively Viennese; and it may be that the outbreak of the revolution had roused evil feelings, which threw a shadow over their society. Thus Chopin had to wander farther ere he won a laurel crown. His hopes now rested on London, which it was his purpose to visit—stopping, however, on his way to give two or three concerts at Paris. In the latter city he found a many-voiced echo in the breasts of his exiled compatriots, who were still mourning for their lost country. In Pleyel's salon the rendezvous of the aristocracy of mind and of birth where the leading spirits of art and poetry met and conversed, his playing was greeted with enthusiastic acclamation; and thus in a moment he stepped into the front rank of artists. His countrymen were proud of him and strove to render his life so pleasant that nothing should draw him away from Paris. The exiled Poles had found for themselves a new home on the banks of the Seine; and naturally endeavouring to make a strange land supply the place of that which had been lost by exile, they were drawn the more closely together by their tragic destiny. In the salons of Princess Czartoryski, Countess Potocka, Princesse de Beauveau, Countess Pfeffen, Princesse Lubomirski and numerous other *émigrés*, Chopin was ever a welcome guest, and princely homage was there paid to his genius. It injured not his character; he remained unchanged, uniformly courteous and modest as an artist frank and kind-hearted as a man. Chopin had no difficulty in gaining a livelihood by giving lessons; he was very soon in great request as a master, and his services met with munificent recompense, especially from his countrymen. All the European celebrities then in Paris used to meet in his salon, and a *soirée* there is thus described by Liszt:—"Although he (Chopin) plainly avoided society yet when he played the part of host in his own house, there was a singular charm about his hospitality. He seemed not to give special attention to particular guests, but equally polite and considerate to all, he made each one feel free to do as he pleased. A tendency which he sometimes showed to act the misanthrope had to be strenuously resisted before he could be brought to open his doors and his piano, even to those who were entitled to claim it by warm and sincere friendship. More than one of us who were present on such occasions will doubtless recall their first impressions of those improvised *soirées* which notwithstanding Chopin's resistance, took place at his house in the Chaussée d'Antin. The room was lit by a few wax candles ranged around the Pleyel pianoforte, whose muffled and silvery tones made it his special favourite; its easy touch enabled him to pour forth sounds such as come from those ingeniously-constructed glass and water harmonicas, which are peculiar to romantic Germany. The dim candlelight revealed a comfortable and elegantly-furnished room and the light which was concentrated round the pianoforte was thrown on to the ground. The image of Chopin's beautiful pale countenance and silken locks reflected in a large mirror seemed to be, as it were, the portrait of a pianist and sympathising friend invited to be a perpetual listener to the stream of tones rising and falling as they danced from the instrument, by which it occupied a constant position. Round the pianoforte clustered men of note; amongst them was Heine, the dejected humourist, who heard, with all the interest of a compatriot, Chopin's wondrous tales of the mysterious land, through whose lovely vales he too had in fancy often wandered. In tones, without spoken words, Chopin and Heine could understand one another, the musician replied in exquisite melodies to the poet's whispered questions about those untravelled regions. Sitting at Heine's side, on the evening of which we are speaking, was Meyerbeer, on whom the language of eulogy has long been exhausted. That creator of Cyclopean harmonies spent hours with Chopin, following with rapture the details of those arabesques which shrouded Chopin's thoughts like a transparent veil. A little further off sat Adolphe Nourrit, the noble artist, passionate yet ascetic—the modest servant and enthusiastic votary of art, which he recognised and contemplated in its manifold revelations as a sacred tabernacle whose beauty is the light of truth. Ferdinand Hiller (at whose house we often met) was also there. So too was Eugene Delacroix but silent and seemingly unconscious of the phantasms that filled the air and whose very rustling we could almost believe that we heard. The aged Niemcewicz, apparently the poorest of all that company in the grave, was an eager listener to the historical songs which Chopin for him transformed into dramatic representations; and so closely did they correspond with the text of the popular verses of the Polish bards that the clang of arms, the songs of victory the festive hymns, the wailing of prisoners and ballads about fallen warriors were made by him vividly real. To the old man's long series of glorious deeds seemed enacted again; for him a line of victorious kings and *hetmans* rose from their graves; for him the present became a dream and the past a reality, so full of life were those fancy painted musical pictures. Apart from the rest, against the dim light of the candles, might be seen the immovable silhouette of the gloomy and silent Mickiewicz; to this Dante of the north the broad Polish lyre was bitter as the path steep and toilsome. And reposing in an arm chair, her elbow resting on its arm, was the graceful figure of Madame George Sand, absorbed in eager attention.

Thus does Liszt bring before us the celebrities assembled on those evenings to listen to the wonderful strains that poured forth from the very soul of the enthusiastic young Pole. Paris was then the centre to which the greatest minds in art and science were magnetically drawn; and filled with mutual attraction one for one another, their intercourse was most friendly. The gathering was essentially cosmopolitan; homeless Poles, exiled Germans, Italians, men and women of every civilised nation, who in this intellectual society forgot their lost homes. How greatly such interchanges of ideas stimulate true poets, thinkers and artists to mental production, is known only to those in whom a similar experience has evoked creative activity. Except for these meetings, Chopin lived a solitary and secluded life, devoted to his beloved art. More of his time indeed, was spent in composition and in giving lessons, than was good for his delicate constitution and his slender health was further undermined by habitual thoughts of death, in which he found a melancholy pleasure.

One of the chief incidents of his life was his acquaintance in 1836 with the celebrated novelist George Sand. Drawn to him by his music and by his reputation she continually sought his society. Her enthusiastic admiration for the young artist soon gave place to a passionate love, which after some reserve was reciprocated by Chopin with even greater fulness. But too soon—within a few years—the happiness of their love was utterly wrecked by an illness which came upon Chopin. Never in this world, as Chopin was now about to learn, does happiness endure, or is there a cup of joy without bitterness! A pulmonary complaint attacked the young and delicate musician, and the doctors advised him to pass the winter

in the south. The island of Majorca, with its warm climate and soft refreshing sea air, seemed to be the most suitable place for the invalid; and Chopin though so ill as to be unable to walk, at once determined to go there, and George Sand was only too happy to be allowed to accompany and nurse her loved friend. His acquaintance despaired of his recovery, and resigned themselves to the thought of a final separation; yet Chopin recovered. The lonely retreat washed by the blue waves of the Mediterranean and shaded by citron groves, was in complete accord with his mood of thought and feeling. There he breathed a soft balmy air, there he was carefully tended by his devoted companion. "Was it the climate," writes Liszt, "which called him back to life? Was he not rather bound to life by the most potent fascination which life can offer? It may be that the very desire to live contributed to his recovery, for who can determine where the power of the will over the body ends?" Madame Sand never left the couch of her sick friend, and nursed him with such love and care that she was to Chopin as an angel sent from heaven to summon him back to life. When he could again rise from his bed, they roamed together through the Elysian fields of this Garden of Eden, and revelled in happiness of such intensity as mortals seldom know. The memory of those blissful days never faded from Chopin's heart; but Fate, while shedding those rosy rays on his life, intended to consume it later with the bitterest grief.

Refreshed and strengthened Chopin returned to Paris to resume his wonted activity. Filled with the deep impressions made by exquisite scenery, and revivified by love's influences, his imagination now unfolded itself in many new and rich ideas. He composed very many works, both large and small, and he never wanted pupils. His fragile health was then again overtaxed. The only recreation he allowed himself was a short sojourn in the country each summer, when he spent some weeks on the Rohrau estate; but even there his labours continued, and he never failed to bring back several compositions as the fruit of his stay. The excitement of composing works which were the product of a deeply moved soul, and written in his very heart's blood necessarily affected his delicate constitution, and greatly weakened his strength. No wonder, then, that his old symptoms reappeared in a few years, and though the spark of life was long preserved by the skill of a good physician, it was impossible to prevent the increase of his malady. In the winter of 1846–7, so much worse had he become that he could not ascend a staircase without danger of suffocation. His friends again feared for his life, but once more he recovered—though only for a short span. An event now, unhappily, occurred, which bore heavily on him—namely, the rupture of his friendship with Madame George Sand. Before her tender affection had enchained him, his antipathy towards her had been great—the warning instinctively of her good genius. Thus inwardly repelled, he at first avoided her as an evil spirit; but in a short hour he yielded to her allurements, and though on one occasion she saved his life and enriched it for many years, she was destined to be the angel of death to hasten his departure from this world. To have had the honour of being called Chopin's friend, and to have long enjoyed his intimacy, sufficed for Madame Sand. In weakness he lost his charm for her—she became careless and indifferent towards him, and the rupture was complete. While she consoled herself with the sympathy of new friends, grief wore him away. Henceforth one painful emotion—sorrow for his lost love—absorbed his whole soul. No tie now remained to bind him to earth, and he longed for death as the sole deliverance from unspeakable torture. Bodily sufferings he had borne for years with patient resignation, but to mental anguish he was doomed to succumb. To the heart broken man life is worthless, its waste in sorrow, to weep the tears of bitterness is his only consolation.

Liszt relates, as an eye-witness, that at this article Chopin was always speaking of Madame Sand. His eyes swam with tears at the mention of her name. Steadfastly patient and gentle he surrendered himself to the embittered recollections of past days, which rose before him stripped of their miracle. Baffling the tact and skill with which his friends endeavoured to turn the conversation he ever brought it back to the same subject, seemingly striving to destroy his life by the very means which had once prolonged it—insensible he grew by the deadliness of the poison. To feel himself trembling on the verge of dissolution while contemplating the disappointment of his brightest hopes was his deepest enjoyment. Vain was every effort to divert his attention from this channel; to it he would ceaselessly return; and even if his tongue was silent, his thoughts and dreams continued to run in their single groove. And he frequently exclaimed that the rupture of a friendship of such long standing would bring him to the grave. On his bed of sickness Chopin was attended day and night with unremitting care by a most faithful pupil, named Gutmann, who had been devoted to him for years, and to whom his entire confidence was given. So much had his aspect changed that it would have been difficult to recognise him. But notwithstanding the severity of his bodily and mental sufferings, the early spring lighted a ray of hope in the hearts of his anxious friends, and he rallied for a time. He could not, however, be induced to resort to his usual summer abode in the country. Unable to tear himself away from the scene of his sorrow, he remained in Paris, and consequently the winter of 1847–8 was marked by a series of alternate relapses and rallies. But returning spring again renewed so much the vigour of his shattered constitution, that he began to think seriously of his long meditated journey to England. Enlivened by this intention, he soon felt himself strong enough to undertake the journey, and at length actually prepared to start for the city in which his wishes had long pointed. If there was danger to his feeble health in the journey to London, the change had, nevertheless, the good effect of diverting his attention from the one painful subject on which it had constantly dwelt. The man who remains on the scene of his grief recovers not; for grief like a plant, continually drews fresh nourishment from the soil in which it is planted. To him who has lost his most precious treasure, how bleak is the world, and how dreary his heart! And these it was with Chopin when he left Paris. Before his departure he gave a farewell concert in Pleyel's salon, when his unutterable anguish was expressed in heart-rending tones that moved his hearers to the deepest sympathy. All felt sure that they had heard him for the last time, and the presentiment was, alas! but too true.

(To be continued.)

BEETHOVEN

DEPICTED BY HIS CONTEMPORARIES.

NOTWITHSTANDING the many biographies and biographical sketches of Beethoven which have been put forth, it has often with justice been asserted that we possess none that can be regarded as thoroughly satisfactory or complete; and that we cannot look forward to possessing one until the completion of Mr. Thayer's work, two volumes of which have as yet only been

issued, and which at present, therefore, cannot by any means be regarded as exhaustive. Herr Ludwig Nohl, among others, some years ago commenced a "Life of Beethoven," of which two volumes have been issued. As a sequel to these, and his published collection of Beethoven's letters, it seems to us to have been a happy thought which prompted him to collect in a single volume* as much as seemed worth reading of the writings of Beethoven's contemporaries, which were accessible to him. As he did with his collection of Beethoven's letters—a fact altogether ignored in Messrs. Longman's edition of Lady Wallace's translation of them—so again he has dedicated this his latest work to Richard Wagner, "the Master of Masters"—and not without good reason, seeing that probably no one has more thoroughly understood Beethoven than Wagner has done—as may be instanced from his pamphlet, "Beethoven," published as a homage on the celebration of the centenary of his death and because from a letter dated Paris, May 7, 1841, it appears that Wagner himself at one time entertained the idea of writing a life of Beethoven. The appropriateness of the dedication seems the more to be commended from the evidence that in early life no two masters have been so misunderstood by their contemporaries, and in their maturity none so fanatically sought after. Still, though Beethoven had to run the gauntlet of his critics he never met with such active opposition and scurrilous abuse as his great successor has happily survived. His trials arose from the force of circumstances rather than from the machinations of his enemies. Herr Nohl's dedication of his book to Wagner further suggests not only a comparison of the achievements of these two great masters, the younger of whom may be said to have done for the opera what the elder did for the symphony, but also an examination into the difference of manner of the criticism which each has evoked. This might profitably form the subsistence of a future essay; for the present we have to confine our remarks to Herr Nohl's book.

In thus bringing together in a single volume what may be regarded as the most trustworthy of the accounts of Beethoven's contemporaries respecting the master's life, it manifestly has not been the compiler's aim to advance matter that is absolutely new. Still, on account of the variety of sources drawn upon we cannot but think that even the best versed student of Beethoven's life will find therein much that he has not met with before. As far as possible, the notices here collected have been arranged in chronological order, so that the book which they constitute may to some extent, be fairly regarded as a sort of running commentary upon Beethoven's life from the time of his early youth to the grave. Its general scope may therefore be described as advancing many particulars concerning the master's personal appearance, character, dispositions, education, mode of life, religion, method of working, pianoforte playing, opinions upon art and artists, compositions, deafness, last illness &c. It further introduces us to a vast number of persons with whom the master came into frequent contact. Among the most important of the large number of writers who have been laid under contribution may be enumerated Karl Czerny, J. von Seyfried, J. F. Reichardt, Mosckeles, Spohr, Zelter, W. C. Müller, F. Roehlitz, Grillparzer, J. A. Stumpff, L. Rellstab, and others less known to fame in the literary world. From the rich fund of anecdote which this book offers, we cannot but think that it will prove as welcome to the general reader as it will be found useful for reference by the student of Beethoven's life and career. It is one, too, which can hardly escape the hands of English translators, though the compiler, unreasonably as it appears to us, claims the right of its reproduction in part, or in whole.

* "Beethoven. Nach den Schilderungen seiner Zeitgenossen," von Ludwig Nohl. Stuttgart: Verlag der J. G. Cotta'schen Buchhandlung.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *April*, 1877.

With the Easter holidays our musical season has come to an end. We have still to notice the last two subscription concerts, and the Chamber-music Soirée, as well as the performances of sacred music, which regularly take place at our principal churches during Passion week.

The twelfth Gewandhaus Concert commenced with Haydn's well known symphony in E flat, which, as well as the other orchestral works, "Meeresstille und Glückliche Fahrt," by Mendelssohn and an entr'acte from Cherubini's *Medea*, performed on the same evening, was rendered to perfection. The last named piece is one of the grandest orchestral works by Cherubini. In the opera it forms an instrumental movement complete in itself. Cherubini calls it "Introduction to the Third Act," yet it is not directly connected with the aria of Medea that follows. Moreover, the introduction ends in D minor, while the following aria begins in E flat major. We cannot understand why this ingenious instrumental movement is excluded from the programmes of orchestral concerts, which frequently contain the overtures to Cherubini's operas. It certainly deserves to be rescued from unmerited oblivion. Equally interesting was the performance of Mozart's pianoforte concerto, by Capellmeister Reinecke, on the same evening. This fine concerto is also much neglected by the pianists of the day. We occasionally hear Mozart's D minor, C major and sometimes his E flat major concerto; but although the C minor concerto is among the finest of Mozart's compositions, we have not heard it for the last quarter of a century by any pianist of note. Reinecke played it in the most perfect and artistic manner. His second performance was a "Concertstück" (Op. 33) of his own, which though now over thirty years old, has lost none of its freshness. The vocal works consisted of the aria, "Horch auf der meistern Vögel Lied," from Handel's *Joshua* and songs by Haydn, Reinecke and Schubert; they were interpreted by Mme. Schinson Regan, in her fine and artistic manner.

The twenty-first and last Gewandhaus Concert opened with Weber's *Jubel* overture. This comparatively feeble work of the celebrated master was played again on the 22nd of March—the birthday of the Emperor William—and naturally contrasted unfavourably with the other orchestral pieces of the evening, the prelude to the fifth act of Reinecke's opera, *King Manfred* and Beethoven's overture "Zur Weihe des Hauses," a transcription from his string quartett (Op. 130) and the A major symphony. The celebrated violinist Leopold Auer played Vieuxtemps' fifth concerto, two shorter pieces with piano accompaniment, the primo part in the quartett and added a transcription for violin with piano accompaniment of one of Schubert's short piano pieces. The public honoured this excellent orchestra at the end of the concert by calling enthusiastically for the conductor—Reinecke.

The last Chamber-music Concert produced as a novelty a trio for piano violin and violoncello by Richard Kleinmichel, which pleased neither the public nor the critics. Herr Kleinmichel played the pianoforte part himself, Concertmeister Schradieck took the violin part and Herr Schroeder the violoncello. Besides this, Haydn's G major quartett and Beethoven's E major quintett (Op. 29) were heard.

The Leipzig Vocal Academy performed Mendelssohn's oratorio, *Elijah* in the St. Thomas' Church. The present musical director of this institute is Herr Alfred Richter, son of the well known St. Thomas' Cantor Prof. E. F. Richter. This young and talented musician has, during the short time he has held this

position, much improved the chorus. The performance of *Elijah* proved the efficiency of the members of the Academy, as well as the excellence and energy of the conductor.

On Palm Sunday the Riedel'sche-Verein gave a performance of sacred choruses and arias in the St. Nicholas Church, which, together with the Good Friday performance of Bach's "St. Matthew's Passion," and the first performance of a posthumous *Requiem* by Schumann, and a chorus by Johannes Brahms, we were unable to attend.

The Opera is about to bring forward Gluck's *Armida*, Wagner's *Meistersinger* and *Rienzi*. We hope this fair commencement will lead to a hearing of *Tristan und Isolde*, or one of Wagner's later musical dramas.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA *April* 12*th*, 1877.

The climax of our concert season has been the appearance of Liszt, who visited Vienna to perform for the benefit of the Beethoven Monument Fund. The desire to hear him was so great that the proposed single evening did not suffice. The great rehearsal was therefore regarded as a *generale* concert, to which admission was only to be gained by payment. But even then the great Music hall of the Musikverein was too small; consequently another rehearsal was instituted, and both were crowded with an elegant audience. Liszt played these three evenings successively, and manifested again that magnetic attraction which has so often been admired. His performance was wonderful; particularly his phrasing, his singing on the piano, but incomparable touch have lost nothing of their charm; but it cannot be denied that owing to his age he has lost some of his former vigour and fire. The programme consisted of the march and chorus from *Rienzi* von *Athen* (three of the Scotch songs (sung by Frau Gompertz Bettulheim, and accompanied by Liszt), the concerto in E flat, the great aria from *Fidelio* (Frau Wilt) and the fantasia with chorus. Hubeck was the conductor. The enthusiasm which Liszt excited also found an echo outside, the great master being honoured with the great golden Salvator medal, the highest civil distinction Vienna can offer.

The Gesellschaft der Musikfreunde finished their concert not only with a performance of Mozart's *Requiem* a Passion week. This great master-work glimmed in eternal vigour and solemnity; the performance, conducted by Herbeck, was one never to be forgotten.

The Philharmonic closed its cycles of concerts (the eighth) with a symphony by Haydn—one of the English set—Liszt's piano concerto in A, and Beethoven's symphony, No. 8. Herr Max Pinner, a pupil of Liszt, performed the concerto, displaying highly cultivated mechanical powers, a light and brilliant touch, and decision of accent and rhythm. He was honoured with much applause, though the concerto itself is not so generally liked as that in E flat by the same composer.

In the third concert of the Singakademie we heard some new choruses (some *a capella* songs with piano accompaniment) by Mendelssohn ("Aus tiefer Noth schrei ich zu dir" Kirchen music Op. 23, No. 1) by Taubert ("König von Thule"), Niels W. Gade ("Fülle des Jahres"), and by Engelsberg. Schumann's "Hochlandbursch" was, as usual, encored. Beethoven's fantasia, Op. 77 and a sonata for violoncello by Brahms, were nicely performed by Frl. Gabriele Joel (the violoncello by Kummer). This concert took place in the smaller room of the Musikverein, at the same time that another concert was being given in the great hall by the artists Sarasate and Door (violin and piano) with which they finished their concert-tour through the Austrian provinces. Both whom we have often praised, earned again a most enthusiastic reception. Their programme included Beethoven's violin concerto, a piano concerto in C minor by Saint Saëns, a suite for violin by Raff, a Hungarian Fantasia by Liszt, and a fantasia on Gounod's *Faust* by Sarasate.

Another pair of eminent artists—MM. Saaret and Popper, both already mentioned—gave two concerts in Ehrendorfer's small music room. Having been heard before, each alone, the result could not be doubtful. It was only astonishing to see that the public in general was not yet tired by the inundation of concerts and piano rentals, with which we have been "blessed" this season.

To pass over to the Hofoper. I must again begin with concerts. There was a so-called Academy commanded by the Emperor for the benefit of the Franz Josef Stiftung. The auditory showed all classes such or high-placed whereas the programme—by no means complimentary to the elegant hearers attracted—was a muggle-muggle, which shows that Vienna does not always adhere to the classical groove. There was the overture to *Alkestis* by Vineta by Abt, and "Ständchen" by Schubert, performed by the Wiener Männergesang-Verein (the solo sung by Frau Gompertz-Bettulheim). Das belgehutete Mädchen," a comic ballet *Otello* by Shakespeare (third act), performed by Italian actors, the famous Sig. Salvini as Otello, ours, sung by Sgra. Trebelli, Frau Wilt Sig. Nicolini and Sgra. Patti and a *Gelegenheits Prolog*, in which Frau Gabillon from the Burgtheater and the first actors from the Carltheater (Frl. Gallmeyer, Herren Knaack, Matras, Blasel &c.) were engaged. What a putting together! Ha!—"der Zweck heiligt die Mittel"—the result was 14 000 florins income! The following evening we heard on the same stage the *Walküre*. The day after, the 9th Symphony, and the next day *Fidelio*. The two last named performances given for the benefit of the Pensionsfond of the Hoftheater, and *Fidelio* particularly on the commemoration ("Am Vorabend" as it was announced) of the 50th anniversary of Beethoven's death (26th March 1827). The symphony and *Fidelio* found, however, an empty house. Empty on such an occasion! For the symphony the orchestra was placed on the stage, an arrangement which again proved a failure. Never was the great work performed under such unfavourable circumstances, the musicians being over and above tired having executed their last Philharmonic concert the same day in the forenoon. The evening commenced with the overture, scherzo and nocturne from *A Midsummer Night's Dream* (instead of the proposed finale of *Götterdämmerung* which could not be performed Frau Materna being indisposed) and with "Siegfried's Tod" from the same musical drama (Herr Labatt as Siegfried). The performance of *Fidelio* was only made possible by the help of Frau Dustmann, who was invited to sing as Gast. The adagio from Beethoven's trio in E flat, instrumented by Liszt, and a prologue (the stage showing the bust of Beethoven, surrounded by tropical plants), preceded the opera.

The Italians have performed *La Traviata*, *Semiramide*, *Roma* a *Giulietta*, *Il Trovatore*, *Il Barbiere di Siviglia*, *Linda di Chamounix*. The *début* of Rosina showed Sgra. Patti as usual in her glory, Sig. Zucchini (Bartolo) was welcomed as an old favourite, Sig. Nicolini (Almaviva) was not fit for his *rôle*, Sig. Strozzi (Figaro) was tolerable. *Romeo* (with Patti and Nicolini) was given only once, the performance being somewhat weak. *Semiramide* not performed for years in Vienna, could not take root at the present day; Sgra. Patti did not seem charmed with her *rôle*, for which her personality is not adequate. Sgra. Trebelli made a very honourable *début* as Arsaces, and gained further favour as Azucena. In *Linda*, performed yesterday, Sig. Zucchini made his *rentrée*, but as he was hoarse the whole opera suffered. Only the ladies Patti and Trebelli knew how to help in the performance. A waltz entitled "Diva" by Vineta sung by Sgra. Patti at the end of the opera, was a very poor wham-wham with notes. On the other evenings our own singers were employed. The *Walküre* has passed its seventh evening, and it is said that the Hofoper has acquired meantime the right to perform the whole *Nibelungen-ring*. Kapellmeister Richter and Frau Materna are leaving Vienna in a few days for London, to co-operate in Wagner's concert-cycles.

Operas performed from March 14th to April 12th.—*Walküre* (five times), *Semiramide* (twice in Italian), *Romeo e Giulietta* (in Italian), *Il Trovatore* (twice in Italian), *Fidelio*, *Lohengrin*, *Tell*, *Il Barbiere di Siviglia* (twice), *Die weisse Dame*, *La Traviata* (in Italian), *Die Afrikanerin*, *Die Stumme von Portici*, *Linda di Chamounix* (in Italian).

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Reviews.

Nero. Oper in vier Akten von ANTON RUBINSTEIN. Vollständiger Clavierauszug mit Text vom Componisten. Leipzig: Bartholf Senff.

BEGINNING with the *Tower of Babel*, it was Rubinstein's intention to compose a long series of 'Biblical Operas,' including *Saul*, *David*, *The Maccabees*, &c. From an article by the late Dr Mosenthal, one of his librettisti, a translation of part of which recently appeared in our columns, we learn that he was led to this exclusive treatment of Jewish subjects by the offence which he felt, both as musician and Jew, at Wagner's pamphlet, "Judaism in Music." Whatever may have been the feelings which have instigated Rubinstein in his choice of subjects for his "Biblical Operas," there is no denying that the weirdness and pretension of the works in almost every class that he has put forth place him in the foremost rank of living composers who should not be passed over in silence or without examination. We have, therefore, expended no little pains in trying to arrive at a just estimate of the worth of his latest and still unperformed opera—*Nero*.

The libretto, of which M. Jules Barbier is the author, is one of the grandest proportions. But though rich in incident and striking situations, it cannot be said to be free from the complexities, improbabilities, and anachronisms which we are wont to associate with the conventional type of operas. A notion of its general scope and character will perhaps best be gained by rapidly following its course of action.

The scene is laid at Rome A.D. 59—68. The opera opens with a fête in the house of Epicharis, priestess of Venus, in which, as the curtain rises, an immense assemblage of men and women is discerned. In a chorus in praise of Venus, the guests invite each other to indulge to the transports of love which the occasion offers them. Epicharis, accompanied by female slaves, is one of the last to enter. All press forward to welcome her, and to receive her greetings. A long conversation follows, in which Vindex, Prince of Aquitania, Tarpander, a cithatisti, Saevius, a poet, and others take part, and from which we learn that there is a conspiracy on foot to bring about a better state of things than existed under Nero's rule. Epicharis reproves the conspirators for their talk, and reminds them that they have met together to enjoy the sweets of love, and wine, and song. Thereupon follows a repetition of the first chorus, at the close of which Epicharis, accompanied by guests and courtesans, enters the *Triclinium* (supper room) and Vindex, left alone, laments Rome's fallen state. To him enters Chrysa hurriedly, and implores his protection from a band of drunken men, who, coming up with her in the street on her way home, had offered her insult, thrown her servant into the Tibre and, she says, are close in pursuit. In behalf of her mother from whom late has for long separated her, she has been to fulfil a vow. "In Vesta's Temple?" asks Vindex. "No," she replies, significantly, in that of another God. She confides to Vindex that she has been brought up apart from her mother who has been in the habit of visiting her in secret, and by night. Her mother's name she has never heard, that she loves her dearly is all she knows. Vindex, whose compassion is aroused, and who soon becomes enamoured of her, agrees to escort her home from the place of danger in which she has unwittingly taken refuge. A noise is heard in the street without, and he has just time to secrete her, when her pursuers rush in and command a search to be made for her. Epicharis now reappears upon the scene, remonstrates with the intruders, and denying all knowledge of her of whom they are in search, threatens to denounce them to the emperor. At this they laugh, and unmasking, Nero and his followers—his abettors of evil by night and his *claqueurs* by day—reveal themselves. Vindex opposes their search for the maiden, and by way of an amicable arrangement, Saevius proposes an impromptu marriage between Nero and Chrysa, in which the former willingly accedes. On Vindex objecting, Nero offers to make a compact with him that if the maiden be unknown to Epicharis she shall be his, but if known to her Nero's. To this they agree, and on Chrysa being brought forward, she is at once recognised as the daughter of Epicharis. Chrysa, astonished at beholding her mother, interrogates her as to who and what she is. Epicharis, on her part, implores the bystanders to keep silence, and tries to calm Chrysa's horror at the idea of becoming Nero's bride, by promising that she will find a means to rescue him. Now follows the ceremony of betrothal, which affords an opportunity for the introduction of more choral music, a ballet, and a song for Vindex in praise of Hymen. As the bridal procession is passing out Chrysa slaps her hands to her heart apparently in pain, and with a shriek falls into her mother's arms. "She is dying!" cry the bystanders. "What affrights you?" replies Epicharis, and turning to Nero, exclaims, "She dies, poisoned by my hand. I would rather see her here dead than alive in thy arms." General consternation closes the scene.

At the beginning of Act II., Poppæa, the wife of Otho but beloved by Nero, is seen in an apartment in the royal palace, surrounded by her ladies-in-waiting, who sing a chorus in praise of her beauty. Her toilet ended, and on Balbillus, an astrologer, arriving she signifies to them to depart. Mistrustful of Nero, and jealous of Chrysa, she hears with relief that Chrysa is dead, and that Nero has turned his rage against Vindex. This interview is brought to a close by the entrance of Nero in a long conversation with whom we discern Poppæa's jealousy not only of Agrippina, Nero's mother, but also of Octavia, the wife whom he had repudiated. News is brought of Octavia's death at having been the cause of which Poppæa expresses her remorse, and Nero tries to comfort her, and asks her to share his throne. Seviras and Saevius followed by a large company of priests, senators, and women, now enter and sing Nero's praises. Missing Piso Rufus, and Thraseas from among them, Nero adjudges them worthy of death, and in his rage vows the destruction of Rome. Terpander now approaches, bringing a present to Poppæa from Agrippina. Nero calls upon Terpander for a song, but on second thoughts determines that he will sing one himself. A lyre is fetched by a slave; he begins, and the company call out for silence while Nero sings a melancholy strain, the sentiment of which the chorus re-echoes. As Thraseas now appears in the gallery, the chorus call out to him not to interrupt Nero's singing. Nero turning to him, asks if he will stop and listen to his singing. On his declining to do so, he beckons to the guards to remove him, and condemns him to death. Nero continues his song; an aged Christian, soon followed by Vindex appears, and both are condemned to death by Nero. In behalf of the latter Poppæa intercedes. Epicharis too, entering, begs that Chrysa, who, to the astonishment of all she asserts is alive (it having been but a sleeping potion and not poison that she gave her) may be restored to her. Nero asserts his determination to find her, and learning both Epicharis and Vindex goes forth with Tarpander in search of her in the Temple of Evander. In an open space in front of which the scene now changes. Here the conspirators are seen, bemoaning the deaths of their companions, and wondering whose turn it will be to suffer next. A crowd collects and sings the praises of Nero. On a Christian passing and shaking his fist at the temple, they threaten him with death. Epicharis and Vindex enter a house close by the temple. The crowd continue their singing, a noise is heard in the distance and a carriage full of jugglers and musicians approaches. A ballet, consisting of a warlike dance and a combat between the jugglers and warriors for possession of a party of Bacchantes, in which the warriors are victorious, is here introduced. Trumpets are heard, and a procession of lictors, soldiers, centurions, prætorians, &c., in the midst of which are seen wild beasts in cages, coming upon the scene adds to the crowd. Nero in his chariot, surrounded by senators and heters, brings up the rear. As he alights, the people applaud. At the same time Agrippina descends from a palace near and throws herself at Nero's feet, as if about to make a request. On her mentioning Chrysa, Nero forces to the populace and bids them leave his mother as he loves her and celebrate Circensian games in her honour. At the idea of which there is a general bubbling of joy. As Nero and Agrippina, amid the singing of priests enter the Temple, Poppæa, Epicharis, and Vindex appear upon the scene, and on hearing from Poppæa that Agrippina has taken charge of Chrysa, sing a trio in defiance of Nero, at the close of which Nero appears on the steps of the temple, and proclaims himself God, whereat the bystanders give vent to their different sentiments, those of

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Poppæa, Epicharis, and Vindex being, of course, diametrically opposed to those of the priests and the people who redouble their shouts of "Hail Nero, Emperor and God!"

Act III. opens in the house of Epicharis. Vindex listening to cheering in the distance stands at the entrance and laments the deaths of those Nero has murdered. While musing on his love for Chrysa, and how he shall save her a herald is heard proclaiming Nero's decree that none shall leave Rome. Chrysa now enters, and hearing of Agrippina's death, at first bewails her own probable fate and prays for her mother. Vindex tries to comfort her and declares his love for her. She acknowledges that it is returned, but confesses herself a Christian. The following scene—almost the counterpart of one in Handel's *Theodora*—in which Chrysa tries to convert Vindex to the faith, and he from love for her is ready to swear all things, Epicharis, who has escaped from Nero after having suffered torture rather than disclose Chrysa's whereabouts, now enters, and the three in a trio give expression to their wishes in leaving the city. Vindex alone departs, leaving mother and daughter alone to talk over the declaration of love he has made. Nero bursts in upon the two women, and, hoarsely laughing triumphs in his discovery of Chrysa's hiding place. He claims Chrysa as his bride, and offers her his throne; but she preferring his rage to his love persistently repulses him. Nero's rage knows no bounds; and he vows vengeance against the two women, swearing that he will bind Chrysa to his chariot as a captive taken in war. At Nero's command he is to follow him, and calls to his guards, Poppæa suddenly appears at the door, and dares him to touch Chrysa, adding that though he may have his soldiers, she has more and with them Vindex who has thus aided her to frustrate his plans. Saccus enters with news that Rome is on fire, and the shouts of the people crying "Death to the Christians" are heard from without. Nero, taking Poppæa by the hand, and followed by Saccus, goes out to view the spectacle, and the scene changes to an open square from which there is a view of the greater part of the city which is seen to be in flames. The people in their fright run hither and thither. Nero, with Poppæa and his attendants, is seen on the Tower of Mæcenas. He calls for a lyre and sings a ghastly song about the burning of Troy. The uproar increases. Nero calls out to the people to slay the Christians. Catching sight of Chrysa, he descends from the tower and runs the point of sewing hole of her when she cries out before all that she is a Christian and on Poppæa confirming her in her assertion, is trampled to death by the crowd. Epicharis laments over the corpse of Chrysa, and Vindex swears to Nero that he will avenge her death and the destruction of Rome which he has brought about. As the flames draw nearer and nearer, Nero and the people flee for safety. Epicharis is left alone with Chrysa's corpse. The roof of the burning house on the steps of which she has placed herself falls in, and both are buried in the ruins.

The concluding act opens with another street scene. Nero's flight is proclaimed, and there is general rejoicing at the prospect of tranquillity being restored by the aid of Galba and Vindex. Next Nero is seen at the mausoleum of Augustus, where he has taken refuge. Beside himself, he is tortured with visions (represented by transparencies) of the ghosts of those he has murdered. Saccus enters—saying he has horses at hand—and urges him to flee. Overcome by remorse, he at first refuses to move, but soon changes his mind, and goes out followed by Saccus, who is curious to see how Nero will die. In the final scene Vindex and his soldiers are seen on a road in the Campagna in pursuit of Nero. "Vengeance and Nero's death" is the watchword. They come up with him just as Saccus, at his request, has stabbed him to the heart—"Hear me, Nero! Chrysa and Rome!" Vindex has just time to say to him before he dies—"Nero is dead—the world is avenged—cursed be his name for evermore!" Thus Vindex, Saccus, and their soldiers sing his dirge. Suddenly a bright vision, in the form of a cross, is seen in the heavens, as Christian women (behind the scenes) are heard singing "Our Lord and Saviour now draws near." Saccus asks, "What means this apparition, brings it salvation or destruction?" Vindex replies "Almighty God will be with us who leaveth not his own to destruction!" "Behold the Cross! A miracle! A miracle! Ye Gods protect Rome and us!" shout the soldiers, and the curtain falls.

Though in some extent, in common with Wagner following the precepts of Gluck it has evidently been M. Rubinstein's aim to strike out for himself as far as possible an independent course to that pursued by Wagner. Fortunately for him Wagner in his latest works has reduced the employment of the choral element to a minimum. This, therefore, is left to him and as in the *Maccabees*, he has made it the predominant feature in *Nero* at the same time, unlike Wagner who has invested the orchestra with so much eloquence and importance, he treats this for the most part as a mere chords of accompaniment and but too frequently in a commonplace and uninteresting manner. When we consider that the choral department in our theatres generally is the weakest part of the ensemble and that, consequently only such choral music is admissible as can be easily learnt by heart by the least skilful, the impolicy of making it one of the most important factors of opera is self-evident. No less than thirty distinct choral-movements, taking the short with the long occur in the course of the work. Apart from the demands this made upon the choral resources, twenty-four persons are named as taking part in the cast—fortunately three of these are "dummies," and several have but little to sing. It suffices, therefore, to speak of the most prominent. The title role an arduous part for a tenor which it will be by no means easy to fill efficiently however true to the life it may be as a depiction of the character of perhaps the greatest monster that ever lived can have more claim to our interest than that of the chorus who are incessantly singing Nero's praises. Next can that of Poppæa who sings a song in praise of her own beauty and frequently gives vent to her jealousy at Nero admiring other women beside herself by any means be regarded as a pleasant part. Happily contrasted with these are the roles of Epicharis, Chrysa and Vindex especially as regards the two latter. One cannot but sympathise with Epicharis on account of her motherly love and her determined character. Chrysa by the love she shows first for her mother and then for Vindex, by her horror of Nero and by the attempts she makes to convert Vindex to the faith easily enlists our favour and interest in her behalf. As a defender of women's rights and as a patriot Vindex is no less estimable. It is to these that the most expressive and the most dramatic music in the work is allotted. Of the others not much more can be said than that they severally contribute their share in the progress of the action. The orchestral introduction is based upon three solemn chorale like themes, which are separated from each other by snatches from a march, and each of which subsequently occurs in the course of the work. The first, which curiously enough commences with a well known Gregorian intonation afterwards does duty as an accompaniment to Nero's offer of his throne to Poppæa and to a chorus of his flatterers. The second is heard again when the ghosts of Nero's murdered victims appear to him; and the third accompanied by arpeggios *a la* Thalberg occurs again at the close of the work as a hymn sung by Christian women. So far therefore, as the introduction offers an epitome of the entire work, it may be regarded as description of Nero's prosperity, his despair on his overthrow, and the final triumph of Christianity. By way of recapitulation, and without further entering into particulars, it may be said that accompanied recitative or more correctly speaking accompanied declamation, the employment of *arioso* passages in place of disjunct airs, an abundance of concerted and choral movements, not forgetting a fair allowance of characteristic ballet music, are the predominant features of M. Rubinstein's latest opera. As a spectacle if adequately presented on a sufficiently roomy stage there can be no question but that *Nero* would be very imposing, but that it would be found equally satisfactory by a present-day audience, from a musical point of view we cannot think.

Regarded as a reformer of opera, M. Rubinstein's tendencies are in the direction of *retrograde*. When he made choice of the Tower of Babel as a subject for an opera, I was confessedly with a view to the English stage. He argued "The English are a religious people, therefore a Biblical subject is just the thing to suit them." Need we say, he could hardly have committed a greater error? Though we may be justly described as an oratorio-loving people we are strongly sensitive in respect to the fitness of things, and nothing probably is more repugnant to English feeling—Par nobile though to many it may seem—

than the association of the religious with the secular upon the stage. On this account and calling to mind that it is not so very long since stage performances of Romulus Hower were interdicted on similar grounds, we cannot but think that some modification of the final scene in which he has introduced so strange a mixture of heathenism and Christianity will be found necessary before his work can be brought to the stage performance in London.

New Grades of Parnassum. 100 Pianoforte Studies, selected, the fingering supplemented and revised by E. PAUER. Section F—School of Octaves. Section G—Studies in Chords. Section H—Extensions in Arpeggio-chords. London: Augener & Co.

At the pace the publication of this work is now proceeding we shall soon have to record its completion, seeing that in the last of the three sections before us the seventy-second study is reached. Of Section F—School of Octaves—we may say that it is equal to the best of the sections which have preceded it. The twelve studies contained in it represent a judiciously-selected variety of examples. Taubert and Brahms furnish *legato* and *glissando* studies. For those who are not acquainted with the latter master's pianoforte compositions, we will here remark that his study is taken from the Variations on a Theme by Paganini (Op. 35), of which it is Variation XIII. In the studies by Hummel, Hiller, and Schulhoff, we have a few slurred octave-progressions among detached ones; most of the other studies are to be played throughout *staccato*, as far as the octaves are concerned; some of them may be practised in different ways. Thus the book promotes *staccato*-playing almost as much as octave-playing. Beethoven also is drawn upon, a passage being extracted from his pianoforte sonata in F major (Op. 54) and suitably decorated by the editor so as to make it available for the present work. Herr Pauer, who figures for the first time as a contributor, supplies a capital study. Of the other numbers, that by Kessler deserves, on account of its particular inventiveness, to be specially mentioned, although those by Mayer and Köhler, as indeed all the rest, have their merit.

The three studies of Section G—Studies in Chords—respectively by Hiller, Kessler, and Alkan, are intended to promote certainty and freedom in the playing of chords which necessitate shifting of the hand. Every one of them is useful in its way, but that by the last named pianist and composer will probably arrest the attention of the student most. The name of Alkan is not so well known as that of Cramer, or Heller, or Chopin, indeed his reputation is a very limited one. The difficulty of his compositions may be one reason, and there are others. But be this as it may, he deserves a place among the best composers of studies. Charles Henri Valentin Alkan was born at Paris in 1813. In 1819 he became a pupil of the Conservatoire, where he remained till 1834—Zimmermann being his master in pianoforte-playing—and obtained several prizes. His compositions are very numerous, consisting of a pianoforte concerto, a trio, a sonata, characteristic pieces, and many books of studies (Op. 12, 15, 29, 35–39) &c. Westmann, in his history of pianoforte playing, says that Alkan's remarkable compositions "are full of the loveliest gracefulness, yet often stray into the domain of the bizarre—they speak to us now in the style of the Hellish and the Rustic Breughel, now in the style of the Velvet and the Flower Breughel—and are performed by him in a peculiar, inimitable manner." He must not be confounded with his younger brother Napoleon Alkan.

Section H—Extensions in Arpeggio-chords—may be called an appendix to Section D (School of the Arpeggio). It is a species of that genus. Like the preceding section, it contains only three studies, but these are so excellent that it would be difficult to say which of them is the most instructive. Those by Chopin and Nicolai Hensel are made up of various harmonic figurations which in the former ascend and descend precipitately—that is, do not pass from one interval to the next, but overleap one or more—and in the latter they are woven like a loose net work of harmonic sounds around a melody. The third study by Seeling consists of simple chords which carry a pretty air, and the component parts of which are struck consecutively, in regular succession, from the lowest note upwards, the mode of execution which is generally indicated by a waved line in front of the chord.

School of Part-Singing. By J. CONCONE. Edited by H. Lütgen. London: Augener & Co.

The publication of this new method of part singing is due to the recognised facts that comparatively few amateurs are able to sing the middle parts of a chorus with perfect ease and correctness, that there is no doubt that all who can sing a simple melody in tune and time would soon master the difficulties of part-singing if their practice were properly directed, and to the conviction that a conscientious study of its contents will be the means of attaining the desirable end. It consists of preliminary exercises (solfeggi), chiefly based on the common chord for two voices, with pianoforte accompaniment followed by easy and progressive solfeggi from the works of Concone and other composers in which the breathing points and marks of expression are carefully noted. It includes also six characteristic duettinos of a pleasing style, also to be solfaed. Forming as it does, an appropriate sequel to Sig. Concone's celebrated "School of Sight-Singing" and his other well known vocal studies, there can be no doubt but that it will be found useful by those who aspire to take a part in duet-singing, as well as in concerted works of a more extended scope.

First Steps in Harmonium Playing. By SCOTSON CLARK. Augener & Co.

This little work, which forms No. 4 of "Augener & Co.'s Tutors," on some accounts cannot be too highly praised. It is really what it professes to be—first steps—and does not expect the child in music after half a dozen first steps to commence running races with grown up persons. "Begin at the beginning" with the elements of music, and explaining the names and value of notes and rests, Mr. Clark goes on to place before the pupil a series of easy exercises, which are admirably designed to aid him in gaining a knowledge of the key-board, and the different mode of touch required by the harmonium and organ to that which he has been accustomed to at the pianoforte. Here the exercises in fingering by substitution will be found specially useful: no less so the directions given as to the proper employment of the expression stops, and the mode of combining the stops generally. We have further a liberal supply of music specially adapted for the harmonium, consisting of easy preludes, arrangements of well known airs, several of Mr. Scotson Clark's own exemplifications, &c. gently and gradually increasing in difficulty.

English Glee and Madrigal Writers. By W. A. BARRETT, Mus. Bac. &c. London: W. Reeves.

MR. BARRETT is so well known for his high attainments as a practical musician—as a writer, and as a lecturer in musical subjects, that we cannot regard anything which falls from his pen otherwise than as the work of a well-informed and trusty guide, and therefore specially welcome. In the form of a pamphlet we have here the substance of two lectures read by him at the London Institution in January and February last: which he has modestly put forth "as a small amount of information to the amateur and as a suggestive guide to the student, until a better and more exhaustive account shall appear." Of these two lectures the one is devoted to English madrigal composers, the other to English glee writers. The necessity of treating so wide a subject suggestively rather than exhaustively with the time allotted for the delivery of two lectures is self-apparent, but calls for no apology. On the contrary Mr. Barrett is highly to be commended: no less for the vast amount of reliable information which he has collected on the subject in hand—than for the concise manner in which for the benefit of the reader he has compressed it into a small space. The explanations he gives of the origin of the terms "madrigal" and "glee," and of their determining characteristics as well as the biographical particulars of the most famous of our glee and madrigal writers, will be found both interesting and instructive to students of a class of music, of which, as a nation, we have good reason to be proud, and which of late years it is to be regretted, has been too much neglected.

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MUSIC RECEIVED FOR REVIEW.

From AIRDOWN and PARRY (*C Darnton*), "Festival March" (*S Heller*), "Première Sonate, Deuxième Grande Sonate," "Parting Song," "Chant d'amour," "Chant de fête," "Huntsman's Song," "Soldier's Farewell," "Cradle Song," "Feuillets d'album," "Third Sonata" (*E Silas*), "Gazelle" —ALLENER and Co. (*J M Nea*) "The Dying Christian to his Soul." —E. C. BOOSEY and Co. (*J Edwards*) "The Rosebud" Romance.—T. BROOME (*A C Campbell*) "Speaking Eyes," Song —CHAPPELL and Co. (*C Ruckelmann*) "Ranée" Song (*R Slomon*) "By the way of the sea," Ballad "The Sweetest Song" —CRAMER and Co. (*F Chevalier*) "Dolce far niente," Morceau (*F Clay*), "Listen," Song (*S Foster*), "Pretty as a Picture," Song (*W Gabriel*) "The Messenger Angel," Recitative, Sunrise and Sunset, Songs (*J Gledhill*) "I sometimes sing," Songs (*J P Goldberg*) "Lovely Maid," Song (*C Gounod*) "Absent, Melodie (*Dr A Hartmann*) "German Love Songs," Waltz (*Lady Lindsay*), "The Prodigal" Sacred Song (*C Nott*) "I am a little German girl" Song (*F Richards*) "Oh! I speak but the word," Song (*F Stanislaus*), "Courante" Song (*A Sullivan*) "Bourrée" and "Valse" from music to "Marchant de Venise," (*C E Thorne*) "Luna veil thy light,' Serenade (*H de Vere*), "Folly," Galop.—DUFF and STEWART (*F A Bowser*), "Impromptu."—FORSYTH BROTHERS (*H Banyard*), "Sweet day good bye,' Song (*C Hall*) "Ballet and Bourrée by Gluck," Transcriptions (*G Marsden*), "Two Andantes" for Organ (*F Nevada*), "Six Sketches" for Piano Duet (*C Raymond*) "By the Brook" Sketch, "Vive la Gaieté," Morceau brillante (*A E Tozer*) "Slumber, oh slumber," Song.—HIME and ABBOTT Manchester (*T A Wilks*) "Romance."—HOWARD and Co., Birmingham (*B Welch*) "Memories of the Past," Song.—C. JEFFERYS (*H Sampson*), "Notes, Staves Clefs" (*R Slomon*) "Hunting Glee," Song.—LAMBORN COCK: (*J Gledhill*) "Scherzo" for Piano (*Marguerite*), "I'll steel my heart" Song.—C. LONSDALE (*A E Horton*) "Unless" Song.—LUCAS WEBER and Co. (*E Silas*) "Triumphal March."—METHVEN, SIMPSON and Co., Dundee (*E. Berger*), "The Four Marets."—MOUTRIE and Son (*F Marsh*) "The Rose and Nightingale," Songs (*E M Moutrie*), "The Little Ones," Song (*C H Townsend*).

"Conqueror's March."—NICHOLSON and ASCHERBERG, Melbourne "Australian Musical Magazine" Christmas Number.—NOVELLO, EWER and Co. (*W H Aldham*), "Prythee, why so pale?" Song (*J H Gower*) "When I survey the wondrous cross," Anthem (*F W Hirst*) "Twelve Offertory Sentences" (*C Salaman*) "Zuleika," Scena (*C M Smart*), "I pray thee send me back my heart," Song (*S S Wesley*) "Air," for Organ.—F. PITMAN (*T Ford*), "God save Britannia Queen," Part Song.—WILLIAM REEVES (*T Gaebbel*), "New Singing Method" (*Lunt*) "Life of Chopin" translated from the French by M. W. Cook, Trinity College, London, "Calendar for the Academical Year 1876—1877."—ROGERS and PRESTLEY, Birmingham (*W Maynard*) "In Absence," "The Bell" Songs.—SIMPSON and Co. (*E B Bax*) "Humoresque" (*A J. Dye*) "The Lighthouse" Song (*W Mitchell*), "I've come to Love to thee," Song, (*E Rimbault*), "The Advance Guard" Galop, (*E L Thurston*) "Ave Bona Crux" (2 original Hymn Tunes) (*W T Wrighton*), "Bright as a Seraph" "The Wagnerer" Songs.—SWAN and PENTLAND (*J Zavertal*) "Melodious Exercises for Two Female Voices."—WEEKES and Co. (*A S. Cooper*), "The Parochial Psalter" (*A. G. Gitt*), "The Song of the Heart" (*H W Little*) "Magnificat and Nunc Dimittis" (*E Rogers*), "When we two parted" Song (*A E Tozer*), "No Tidings," "Pauvre fleur" Songs (*H G Trowbridge*) "Allegretto gradioso" (*J Furpin*) Sonata.—J. WILLIAMS (*F Abt*), "One little word" Song (*J Edwards*), "Retribution" Song (*J Loybach*) "L'Elue du cœur," "Les Nubiennes," "La Sonnambula," (*C Tourville*) "The Babbling Brooklet."—WITT and Co. (*H Fliege*) "Meditation" (*H Hofmann*), "Nachklänge," "Silhouettes from Hungary," a Piano Duets (*A Kleffel*), "Cradle Song," "The Moonlight" Songs (*E Sampson*), "The Mother's Dream" (*H Scholtz*) "Mädchenlieder" (*F Spindler*), "Les Chanteurs du Printemps," Idylle.

Concerts, &c.

CRYSTAL PALACE.

In commemoration of the fiftieth anniversary of Beethoven's death (March 26, 1827), the programme of the twentieth concert was devoted exclusively to works by that great master. It commenced with the overture to *Leonore* (known as No. 1, but which has been proved to be the last of the four that Beethoven composed for his only opera. Its most important feature, however, was the Eroica symphony splendidly rendered. Mme. Arabella Goddard, as she has so often done before, came forward as the exponent of the Choral Fantasia, the vocal parts of which were sustained by Miss Jessie Jones, Miss Mary Davies, Miss Reimar, Messrs. Guy, Wadmore and Pope (all of the Royal Academy of Music) and the Crystal Palace Choir. She was afterwards heard alone in the three two vacations on a theme in C minor. The solo work which had not been previously heard at these concerts was an Elegy for vocal quartett and strings (Op. 118) composed in 1814 in memory of the wife of Beethoven's friend the Freiherr Pasqualati to whom he dedicated it. A selection from *Fidelio* completed the scheme.

The interest of the twenty-first concert centred in the production of Brahms's Cambridge symphony No. 1 in C minor, as already by universal consent it has come to be called. After some demi-rehearsals bestowed upon it, as will readily be believed, the amplest justice was done to it in performance by the excellent band which Mr. Manns conducts with so much zeal and intelligence. In the present condition of both score and parts, it cannot be said to be a work which, like several we could mention by Schubert and Mendelssohn, plays itself, but is one which imposes much upon the conductor in the way of making certain passages stand out and keeping others under. The task of performing it is not, therefore, one to be lightly undertaken. Not the least pleasing feature of this concert was the successful début of Miss Dora Schirmacher, of Liverpool, who made her appearance at the Liverpool Festival of 1874, but studied at the Leipzig Conservatoire. She was now heard in Mendelssohn's concerto for pianoforte and orchestra, in D minor, No. 2, which she played with much spirit, intelligence, and expression. From her possession of a pliant touch, a full mellow tone, readiness of execution and evident musical feeling she ought with continued study to attain a high position as a pianist. The overture to Cherubini's *Anacréon* and the ballet airs from Gounod's *La Reine de Saba* which lose some of their effect by being played in close succession, completed the instrumental selection. The vocalists were Miss Emily Thornton and Mr. E. Lloyd.

The following concert brought to light one of the latest of Joachim Raff's compositions viz., a suite in E flat, for pianoforte and orchestra, Op. 200. It consists of an introduction and fugue, prelude, gavotte and musette, cavatina, and finale. On account of the ample development which each movement has received the manner in which the solo instrument is treated in combination with the orchestra, and the unity imparted to the whole by the re-appearance in the finale of the principal themes of the previous movements, I partakes much of the character of a concerto. Though suffering somewhat from unnecessary diffuseness, it contains much that is very pleasing and effective, as regards both matter and treatment as it is tastefully ingenious. The pianoforte part is one of enormous difficulty, but happily in the person of Herr Franz Rummel, a pianist of extraordinary power and attainments, it found an exponent fully able to do it ample justice. The symphony was Mendelssohn's, in C minor No. 1—certainly a marvellous production for a youth of fifteen, but with the Trumpet overture and that to *Camacho's Wedding* to be ranked among the least interesting of his orchestral works. Listening to it at this date, it is easy to see that it was not without good reason that on its first performance by the Philharmonic Society in 1830, Mendelssohn found it necessary to admit to it the scherzo from his octett—scored for full band, for the moment, in order to make it "go down." A "Danse des Pirates et des Jeunes Filles," by H. Reber, heard here for the first time, though pleasing in its way, could hardly be regarded as a fair specimen of its author's powers. Born at Mühlhausen in Alsace in 1807, Reber is claimed as a German composer. In 1838 he went to Paris, succeeding Onslow as Member of the Academy in 1853 and Halévy as Professor of Composition at the Conservatoire in 1862. He is known as the author of several symphonies, string-quartetts, &c. The overture to *Egmont* completed the instrumental selection. The vocalists were Mme. Ostmann-Goldberg and Mr. Hollins, both first appearances. The gentleman has a tenor voice of pleasing quality and a quiet style and he calmly stands a better chance of being heard here again than the lady who, though possessing a powerful voice, was seldom in tune.

The novelty of the twenty-third concert was Verdi's string quartett

in E, played with the composer's special consent, by all the strings of the orchestra, excepting double-basses. When a composer who, like Verdi, has devoted himself almost exclusively to the composition of operas, undertakes the composition of a mass or a string quartett, it may be taken for granted that he does so from pure love of the art, and from a natural desire to exercise it in a different direction to that in which he has been accustomed. One can only however speak of this quartett as the production of a tyro in the art of quartett-writing. As such it is creditable to the genius of its composer, which shows itself in its melodic phrases and bold harmonic transitions rather than in its contrapuntal character. In the construction of his work, except for the absence of a repetition of the first subject at the close of the working out in the first movement, for which modern procedure, unusual though it be, a precedent is to be found in the finale of Schumann's symphony in D minor, Verdi has pretty closely adhered to classical models. But his individuality as a composer places his work in quite a different category to that which we have been wont to regard as belonging to the quartett style. Though entirely lost sight of in the last and last movements, the two middle movements unquestionably belong to the ballet type, the one savouring of a slow mazurka, the other of a rapid waltz measure. Apart from the objection we always feel at quartett music being treated orchestrally, it seemed a pity that a work which contains so many passages which cannot be regarded as legitimately orchestral should not have been presented for the first time in a form for which it was not intended. Herr Tauer, who of late years seems to have occupied himself more with private teaching and lecturing than with playing in public, came forward with Rummel's concerto in A flat for pianoforte and orchestra, which had not been heard at these concerts since February 1868, and was further heard in a couple of solos, viz. an impromptu (posthumous) by Schubert, and a study of his own on an air by Mozart—"Vivat Bacchus." The vocalists were Mme. Lemmens-Sherrington and Mr. Bywater. The latter, who is unfortunately deprived of sight, appeared here for the first time. He has a pleasing voice and manner, and in a song of his own gave evidence of the possession of some talent for composition. The overtures were Spohr's *Jessonda* and Beethoven's *Leonora*, No. 2.

The programme of the twenty-fourth, announced as a "Great Rubinstein Concert," consisted entirely of works by Mr. Rubinstein—a compliment which we cannot recall to have been paid at the Crystal Palace to any other living composer. It included the "Ocean" symphony (Op. 42), the finale to the second act of *Die Maccabäer*, the pianoforte concerto in F, No. 2 (Op. 35), a song, "Tragödie," sundry pianoforte solos, and the overture to *Dimitri Donskoi*, all of which with the exception of the last named, were heard here for the first time. Mr. Rubinstein appeared in person in the triple capacity of composer, pianist, and conductor. An unusually numerous and demonstrative audience was the result. His "Ocean" symphony—whether it is to be regarded as illustrative of a poem, the substance of which it is left to the hearer to supply according to his individual powers of idealisation, or whether its title is to be looked upon as simply distinctive but at the same time suggestive of its wide scope—is unquestionably a grand and imposing work the merit of which has been long and widely recognised. That it should not have been previously heard here can only be put down to the fact that other contributions than those of merit are sought to bear on the selection of works brought forward. Both it and the concerto are comparatively early works, but it must be said that both compared very favourably with the later symphony ("the Dramatic") and the later concerto (No. 5 in A flat) brought forward last year by the Philharmonic Society, and still more so with the excerpt from his Biblical Opera *Die Maccabäer* (an arioso and duet, finely rendered by Mlle. Ilma Friedlaender and Mlle. Helene Aimon) which must be a dreary affair if that is to be accepted as a fair specimen of its contents. Mr. Rubinstein played his concerto in his usually impetuous manner, often appearing as if he felt that he was not making himself properly heard. And this, indeed, was the case, for we have often heard a much finer tone brought out from the pianoforte here by much less flexible players. The playing of the band, which had been carefully drilled by Mr. Manns before Mr. Rubinstein appeared upon the scene to take them in hand, was something superb. The readiness with which they attacked his symphony at the first rehearsal, we are told, took him quite by surprise. Now that his "Ocean" has been proved to be less unfathomable than was probably anticipated by many, it is to be hoped that it may in future be regarded as a welcome addition to Mr. Manns's symphonic repertory, and that from time to time it may be heard again.

THE BACH CHOIR.

THE choir of amateur vocalists, which, by the efforts of an influential committee of gentlemen interested in the progress of musical art, was brought together last year, primarily with a view to bringing Bach's Mass in B minor to a first hearing in England under the direction of Mr. Otto Goldschmidt, it is hoped, may now be regarded as one of our permanent institutions. Two concerts have been announced for the present season. The first, which took place at St. James's Hall on the 11th ult., was devoted to a repetition of the same grand Mass by Bach which was therefore now heard here for the third time. Of the work itself on the last occasion of its performance as well as the manner in which the additional accompaniments were treated we spoke at length in the MONTHLY MUSICAL RECORD for June 1876. There is no need therefore to repeat what was there advanced. On the present occasion the principal vocal parts were sustained by Mme. Lemmens-Sherrington, Mme. Patey, Mr. W. C. Cummings, and Sig. Foli—with the exception of the last named, the same artists as took part in it last year. In the choral department the same excellence was apparent, and the performance generally was on a par with those of last year, though we could not but think that more than one movement was taken at too slow a pace. One chief regret, however, was that experience had not led to a return to the satisfactory method of treating the "continuo" and the obsolete instruments. There was the same absence of oboe-tone, the same clumsy treatment of the trumpet parts, the same gaps in passages evidently intended to be filled up by the organ or otherwise, and in the *Quoniam* the wondrous horn solo was again accompanied by violoncellos instead of by bassoons, as directed by Bach. These and other points appeared to us to be matters which might easily be amended, did not timidity on the part of the conductor, and perhaps a want of instinctive feeling stand in the way.

Of the second concert announced for the 25th ult., the programme of which was one of varied and unusual interest, we must defer speaking till next month.

MUSICAL UNION MATINÉES.

WE were glad again to welcome Sig. Papini as leading violinist at the opening *matinée* of this excellent institution, which, under the sole management of Professor Ella, has now attained its thirty-third season. In the string quartetts, Sig. Papini was associated with Mlle. Hollander, Van Waefelghem, and Lasserre, all of whom have done excellent service here on many a former occasion. The selections of concerted works in all of which the amplest justice was done in performance, was an extremely rich one. It comprised Schumann's string quartett in A minor (Op. 41, No. 1), Mendelssohn's quartett in E flat (Op. 12), and Joachim Raff's quintett in A minor for pianoforte and strings (Op. 107). That Schumann's quartett which has elsewhere become so great a favourite, was only heard here for the second time we would not but learn with surprise. That it is a work which only requires to be known to be appreciated, we have long felt, and therefore look forward to hearing it here again and again. That by Mendelssohn has as long been a favourite that not a word need be said about it. The quintett by Raff, in which the pianoforte part was ably played by Sig. Breitner, was heard here for the first time, and is certainly to be regarded as a valuable addition to the Musical Union repertory. Though there could be no difficulty in entering into the spirit of the last two movements on a first hearing, the first two make greater demands upon the attention. Such a work we feel ought to be honoured a repetition at no early date. Sig. Breitner, who appeared last season at the Musical Union, and who is a pupil of Rubinstein's, inherits more of his master's executive power than delicacy of touch was also heard in a group of solos, viz. Chopin's Impromptu, in A flat (Op. 51), Rubinstein's "Melodie" in F, No. 1, and Mendelssohn's Prelude in A minor (Op. 35), which it was to be regretted he did not follow up with the fugue to which it belongs.

PHILHARMONIC SOCIETY.

THE most interesting feature of the fourth concert was the first performance by this society's band of Brahms's "Cambridge" symphony in C minor, No. 1. Mr. Cusins's tempi in the main were somewhat quicker than those of the composer on the first occasion of his conducting his work in person. If the accounts we have received are reliable, the entire work then took forty-three minutes for performance. Mr. Cusins got through it in thirty-nine and a half, inclusive of pauses between the movements. The third movement (*un poco allegretto grazioso*) was the only one taken at a slower pace than that adopted by the composer. The greatest difference was in the finale (*adagio poi andante allegro moderato ma brio*, and *poi allegro*), to which Herr Brahms devoted sixteen minutes, but which was now disposed of in thirteen and a half minutes. In other respects, the performance of the work, considering its

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difficulty, was a very creditable one. Of the work itself, it may be said that, though its profoundly scholastic and polyphonic style must necessarily stand in the way of its being at once appreciated, its general correctness and purity of character, together with its poetical picturesqueness, unquestionably stamp it as a worthy sequel to the great symphonic works of older masters. Nevertheless, after several hearings, we are forced to confess that we still regard it more as a work which commands our respect than as one likely to win our affection. M. Paul Viardot, a new aspirant for fiddler's honours, on this his first appearance in England, made a most successful *début*. He was heard in Mendelssohn's concerto in E minor (Op. 64), which he played with remarkable finesse and readiness. His classical style, purity of intonation and certainty of execution are worthy of a Joachim, still we could not but wish for a little more impassioned manner. Mlle. Thekla Friedlaender and Mr. Shakespeare were the vocalists. The overtures were Beethoven's *Leonora*, No. 3 and Spohr's *Der Alchemist*. The playing of the band on this occasion appeared to us to have gained in clearness, but to have lost in power—possibly the result of the seats in the rear of the players having been covered with red baize.

NEW PHILHARMONIC CONCERTS.

THE first concert of the twenty-sixth season, given under the joint direction of Dr. Wylde and Mr. Gant, on the afternoon of Saturday, the 14th ult., attracted a very numerous audience to St. James's Hall. By giving their concerts in the afternoon instead of as formerly in the evening, the directors have been enabled to engage the services of the pick of the two opera bands. It is to be regretted, however, that their presence at an adequate number of rehearsals should not have been included in the bargain. The programme, which was remarkably interesting, commenced with the overture to Wagner's *Meistersinger*, a work in which our instrumentalists seem to have taken more kindly than they did at first to the overture to *Tannhäuser*, but a perfect performance of which we can only look to receive at the hands of Wagner himself. If the audience on a first hearing could not enter fully into the spirit of such a work, they could not fail to be impressed with the wondrous sonority of its orchestration, or with the power of the resources brought to bear in its performance. Another work of Wagner's—the Huldigungs-marsch—concluded the scheme. That Dr. Wylde—who it should never be forgotten, was the first to bring *Lohengrin* to a complete hearing in London, viz., at a New Philharmonic Concert in June, 1873—continues his zeal as a Wagner pioneer is both polite and satisfactory. Apart from Wagner another feature of special interest was a work by Joachim Raff, which had not been heard here before, and for the introduction of which we have to thank Mrs. Beesley. This was the "Ode au Printemps" (Op. 76) which the composer has modestly designated as "Morceau de Concert pour Piano et Orchestre." It is a comparatively early and unpretentious work in two movements—a larghetto and a scherzo-like presto. Though affording a pleasing pastoral picture of spring, it is hardly a work which a pianist would select as one affording opportunities for the display of virtuosity; but at the same time it is remarkable for many pleasing and original effects arising from the masterly way in which the pianoforte is treated in combination with the orchestra, and which could not be attained in any other way. Mrs. Beesley also gave evidence of the possession of high attainments and real musical feeling by the ready and expressive manner in which she rendered Schumann's concerto in A minor. We have further to record the successful *début* at these concerts of Mlle. Emilia Chiomi, an English woman by birth, brought up in Italy who, for the last four years, has sustained the part of *prima donna assoluta* in the principal opera houses of Turin, Milan, Oporto, and Florence. She was heard in Liszt's remarkable setting (for voice and orchestra) of A. Dumas' *Sechs Dornröschen*, Jeanne d'Arc au Bûcher" (*harp obbligato*, Mr. John Cheshire), and in the "Air des Bijoux," from Gounod's *Faust* by her rendering of both of which she made a very favourable impression. The symphony was Beethoven's "Pastorale."

HERR HERMAN FRANKE'S Chamber-music Concerts at the Royal Academy of Music are in future to be given under the auspices of a committee of gentlemen including the Earl of Aberdeen, the Hon. Norman Courtenay Bowes, A. J. Balfour, M.P., R. B. Benson, C. Hubert H. Parry, C. Villiers Stanford, and Herr Franke. The committee, who hope to make these concerts permanent, giving every year three series, consisting each of four concerts, have announced that they are prepared to receive compositions (MS. or otherwise) from any author which they will take care are properly examined, and if approved will endeavour to bring in a hearing. The programme of the first concert of the new series, announced for the 17th ult., included a string quartett in G minor, by G. A. Macfarren; Schubert's quintett in A major (Op. 114), a pianoforte suite by Handel; an adagio by Lotzelli, and a chaconne by Marcello for violoncello; and songs by Brahms and G. Henschel. The artists engaged were MM. Franke, Van Praag, Hollander, Hausmann (strings), Barth (pianoforte), and Henschel (vocalist).

THE programme of the Musical Artists' Society's ninth trial of new compositions, which took place at the Royal Academy of Music on the 14th ult., included a trio, in B minor, for pianoforte, concertina, and violoncello, by Charles Gardiner; a string quartett in A minor, by G. Gear; a string quartett in G minor, by J. Lee Summers; a quintett, for pianoforte and strings, by E. Prout; pianoforte pieces by H. Baumer and C. E. Read; a glee by C. F. Stephens; and songs by L. Paling, C. E. Gilbert, McDermott, and A. Cooper.

ATTENTION has more than once been directed to the laudable efforts of Mr. J. S. Shedlock and others to popularise classical chamber music in the neighbourhood of Kensington, by giving concerts at a cheap rate at the British Schools, Allen Street. The programme of the second concert of the second series of four concerts (on the 14th ult.) was devoted to English composers. Sterndale Bennett was represented by his Trio in A (Op. 26) for pianoforte and strings; and three pianoforte pieces; Agnes Zimmermann by a Suite for piano and strings; Walter Macfarren by a Sonata, in E minor, for pianoforte and violoncello; A. Hubert by a violin solo; and Dr. Arne Wynn, Dublin, and G. A. Macfarren by songs. The instrumentalists engaged were Mlle. Teschè, Messrs. Shedlock, H. Holmes, H. Lütgen, and Polonaski; the vocalists, Miss Mathilda Scott and Mr. George Fox. The third concert will be devoted to English composers of the present day, the fourth to Bach and Handel.

Musical Notes.

THE following is the scheme which Wagner has drawn up for the series of six grand concertos to be given during the present month under his own direction at the Royal Albert Hall. First concert, Monday evening, May 7.—The Kaisermarsch; scenes from *Rienzi*, Tannhäuser and *Die Walküre*. Second concert, Wednesday evening, May 9.—The overture, and scenes from *Der Fliegende Holländer*, followed by the entire first act of *Die Walküre*. Third concert, Saturday afternoon, May 12.—The overture and scenes from *Tannhäuser* and *Die Walküre* (Acts II. and III.). Fourth concert, Monday evening, May 14.—Huldigungsmarsch, selections from *Lohengrin* and *Siegfried*. Fifth concert, Wednesday evening, May 16.—Scenes from *Die Meistersinger*, *Götterdämmerung* and *Siegfried*. Sixth concert, Saturday afternoon, May 19. Eine Passionsmusik; scenes from *Tristan und Isolde* and *Götterdämmerung* (Act III.). The vocalists engaged include Frau Materna, Frau Fried. Grün, Frl. Wallné, Frl. Exter, and Herren Hill, Unger, Schlosser, and Chandon. Less difficulty has been found in bringing together from far and near an adequate orchestra than at one time was anticipated would be the case during the opera season. Among the principals in the several departments are to be found such well known artists as Wilhelmj, Deichmann, Hollander, Blagrove, Daubert, Pettit, C. and L. Oulé, Svendsen, Lavigne, Horton, Tyler, Trout, Howell, Harper, Oberthür, &c. Herr Richter, who conducted the *Nibelung* performances at Bayreuth, has arrived in London to assist Mr. Dannreuther at the rehearsals—of which there are to be at least twenty. There seems, therefore, every reason to expect that the fullest justice, so far as this is attainable in the concert room, will be done to the interesting musical works selected.

THE ROYAL SOCIETY OF MUSICIANS held their 139th anniversary festival on the evening of the 18th ult., at the Freemasons' Tavern, when about 200 of the members and their friends sat down to dinner. Lord Skelmersdale, who presided, was supported by the Earl of Dudley, Lord Hampton, Sir T. Bernard, Sir Julius Benedict, Professor Macfarren, Dr. Stainer, Messrs. W. G. Cusins, J. T. Willy, J. F. Barnett, H. Lazarus, Otto Goldschmidt, J. Blumenthal, J. Coward, H. S. Marks, D. Davison, Lennox Browne, Stanley Lucas (secretary), and other gentlemen well known in the world of music, art, and science. Mr. W. G. Cummings, who has succeeded the late Mr. Anderson as honorary treasurer, read the list of subscriptions, which included—Lord Skelmersdale £50, Earl Dudley £100, Mr. and Mrs. Otto Goldschmidt £10, 10s., legacy of the late Mr. Edward Schultz, £1,000, Sir Hope Grant £10, 10s., Sir T. Bernard £5, 5s., Sir M. Costa £5, 5s., Dr. Stainer £10, 10s., &c., making a total of upwards of £1,400. The musical portion of the entertainment was sustained by Miss Robertson, Mrs. Beesley

Messrs. W. G. Cummings Carrodus, Svendsen, and the London Vocal Union, conducted by Mr. F. Walker.

Mr. Mapleson has announced the return of Her Majesty's Opera to its old home in the Haymarket. Among the special items of interest promised for the coming season are Gluck's *Armida* (for the first time in this country), Cherubini's *Medea* (for the first time for seven years) in both of which the principal *rôle* will be sustained by Mlle. Titiens and Rossini's *Otello* and Wagner's *L'Olandese Dannato* (*Der Fliegende Holländer*), for Mme. Nilsson and M. Faure.

Mr. W. A. Barrett, Mus. Bac., read an interesting paper on "Music in Cathedrals" at the usual monthly meeting of the Musical Association, on the 2nd ult.

Mr. F. Dunsheath delivered the first of two lectures on Chopin and Liszt, at the Royal Institution on the 11th ult., when he illustrated his text by playing a rich selection from Chopin's pianoforte works. His second lecture (on Liszt), in the musical illustrations of which he will be assisted by Mr. Walter Bache, is announced for the 9th of June.

The death is announced at Florence of the celebrated contralto singer, Caroline Sabatier Unger, who was born at Vienna in 1800, and made her *début* in that city in 1819 as Cherubino in Mozart's *Le Nozze di Figaro*. It was she who had the honour of singing the contralto solo in the first performance of Beethoven's Choral Symphony at Vienna (on May 7, 1824) and at the close of it made Beethoven turn round and face the audience, in acknowledgment of the applause which he was too deaf to hear.

Mr. Charles Neate, one of the original founders of the Philharmonic Society in 1813 and a personal friend of Beethoven, died at Brighton, on Good Friday, at the age of ninety-three. In his time he was much esteemed as a performer upon the pianoforte and violoncello, and as a teacher of music. Previous to his retirement from London and from a professional life some twenty years ago, several of the most distinguished musical celebrities of Europe were to be met with at his residence. It was an unusual circumstance to meet there on one and the same evening Moscheles, Mendelssohn, Hummel, and Ferdinand Ries, besides the greatest executants of the day.

APPOINTMENTS.

Mr. Hugh Fogg, Jun., has been appointed organist and choirmaster of Christ Church, Macclesfield.

Mr. J. J. Simpson, organist and choirmaster to the parish church of St. Augustine-the-Less, Bristol.

TO CORRESPONDENTS.

C. K. L.—Rontzki's "Chant des Titans" was performed some years ago at a Birmingham Festival. We cannot say whether it has since been published.

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1.	Hallelujah!	*Messiah.*
2.	Hailstone Chorus	*Israel in Egypt*
3.	How excellent Thy Name, O Lord!	*Saul.*
4.	And the Glory of the Lord	*Messiah.*
5.	Let their celestial Concerts	*Samson.*
6.	Fix'd in His everlasting Seat	*Samson.*
7.	For unto us a Child is born	*Messiah.*
8.	Sing unto God	*Judas Maccabæus.*
9.	Thus round about the starry Throne	*Samson*
10.	The Horse and his Rider	*Israel in Egypt.*
11.	The King shall rejoice	*Coronation Anthem*
12.	We never will bow down	*Judas Maccabæus*
13.	Lift up your Heads, O ye Gates!	*Messiah*
14.	O Father! whose almighty Power	*Judas Maccabæus.*
15.	Awake the Trumpet's lofty Sound	*Samson.*
16.	Glory to God and O Thou that tellest	*Messiah.*
17.	Fall'n is the Foe	*Judas Maccabæus.*
18.	The Depths have covered them, and Thy right Hand, O Lord!	*Israel in Egypt*
19.	Behold the Lamb! and His Yoke is easy	*Messiah.*
20.	Lead us and Disdainful of Danger	*Judas Maccabæus.*
21.	All we like Sheep and The Lord hath laid	*Messiah*
22.	See the conquering Hero comes	*Judas Maccabæus.*
23.	Zadoc the Priest	*Coronation Chorus.*
24.	Worthy is the Lamb and Amen	*Messiah*
25.	Crown with festal Pomp the Day	*Hercules.*
26.	We praise Thee O God	*Dettingen Te Deum.*
27.	All the Earth doth worship Thee	*Dettingen Te Deum*
28.	To Thee all Angels and To Thee Cherubim	*Dettingen Te Deum*
29.	O Lord, in Thee have I trusted	*Dettingen Te Deum*
30.	Cherubim and Seraphim	*Jephtha*
31.	When His loud Voice in Thunder spoke	*Jephtha*
32.	Immortal Lord of Earth and Skies	*Deborah.*
33.	Plead thy just Cause! and Let our glad Songs	*Deborah.*
34.	He saw the lovely Youth	*Theodora*
35.	The many rend the Skies	*Alexander's Feast*
36.	Envy, eldest born of Hell	*Saul*

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The Monthly Musical Record.

JUNE 1, 1877.

FRANZ SCHUBERT: A STUDY.

BY FR. NIECKS.

(Continued from page 73.)

THE CHAMBER MUSIC FOR ORCHESTRAL INSTRUMENTS.

THERE remain yet for discussion two other works belonging to the class of chamber music, the string quintett (Op. 163) and the octett (Op. 166). In motives and style the latter reminds one strongly of Mozart and Beethoven. It would be exaggeration to say that Schubert rarely comes to the surface, but it cannot be denied that often he is hardly visible, and sometimes even wholly lost sight of. Still the octett is a charming composition, and worth having. The work consists of six movements: an allegro, with an introductory adagio; an andante un poco mosso; a scherzo, a terzetto; two variations; a menuetto; and the finale, an allegro with a short introduction. The weakest of them is the menuetto; the andante the best. A short quotation from the latter will give some idea of the refinement and soundness of its contours—and of the loveliness and lovableness of its character. (The following illustrations are spaced, so as to take up as little room as possible; Nos. 2 and 6, however, are simply piano arrangements.)

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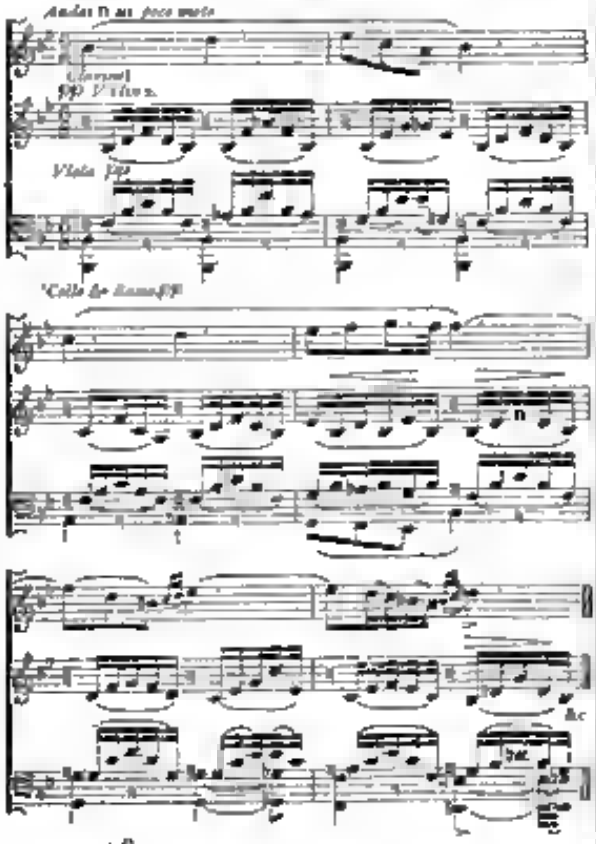
In the first movement the reminiscence of the opening bars of the introduction before the repetition of the first section may be noted as an effective incident. The fourth movement attracts one's attention next. Out of the pretty trifling theme—

No. 2.

the composer like a conjurer who, from some small receptacle, draws flower after flower without end, evolves variation after variation with ever new combinations and ornaments, delightful and graceful throughout, pleasing to ear and fancy. The happy employment of each individual instrument—two violins, viola, violoncello, double bass, clarinet, horn, and bassoon—cannot escape the attention of the musician. The jovial scherzo and sprightly finale, indeed all the movements, with the exception of the menuetto, have a freshness, naturalness, and completeness which win one's good will at once.

The octett is of the year 1824: up to that time Schubert's individuality is not so distinctly pronounced and is the same time as artistically presented in his larger instrumental works as in his songs and shorter instrumental pieces. The quintett, which was composed in 1828, shows an Schubert, free from the authoritative influence of his great predecessors and older contemporary. Although not blind to the many virtues of the work, I cannot help thinking that it is sometimes over valued. Equality is not one of its virtues: its merit lies rather in its being a rich mine of beautiful details than in its general excellence. As to the character of its subject matter: it has more affinity with the C major than with the A and B flat major quartetts; it contains more musing dreaming than active thought; more undefined feeling than deep passion; more sensuous dress than spiritual substance. This refers especially to the first two movements and the last. Musicians will study the score with advantage, and often wonder at the good account in which our composer puts the five instruments, and particularly at the excellent use he makes of the two violoncellos. What a marvellous charm there is, for instance, in the second theme of the first movement—the atmosphere of a warm summer night surrounds us—

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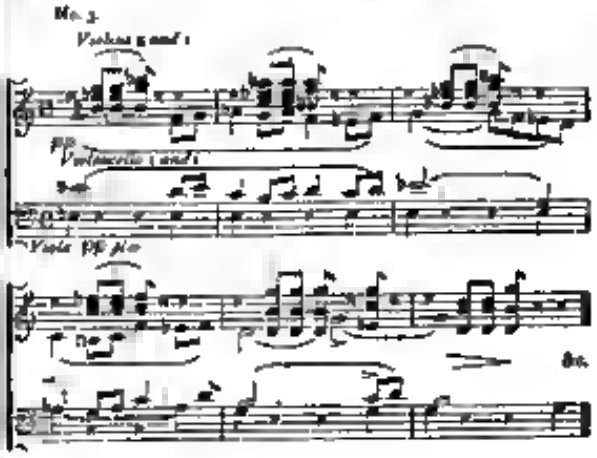
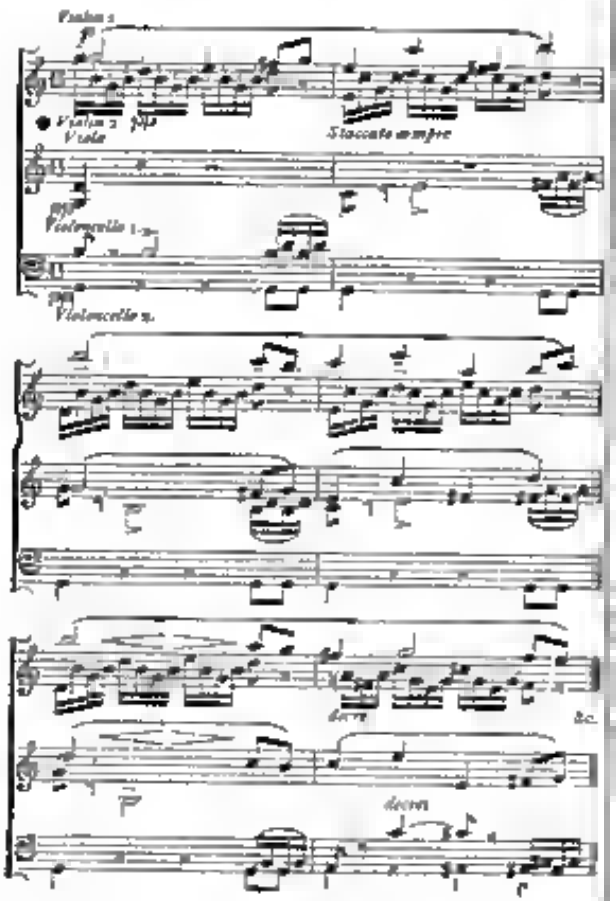
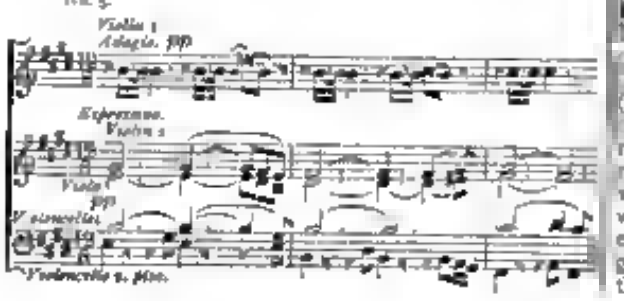
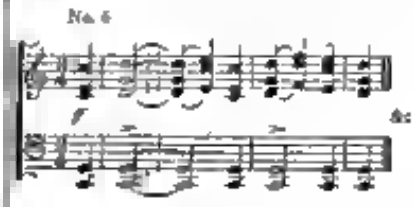
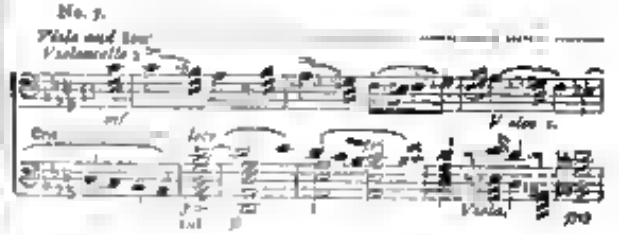

the two melodious parts are first assigned to the two violoncellos, whilst the other instruments play a light accompaniment, afterwards the two violins exchange parts with them. Next note the continuation of this theme; how the viola follows the first violin in canonic imitation and how each of the other instruments has its own characteristic part.

No. 4.

But there are also dark spots in the bright picture, for a little further on we come on one of the commonest and most hackneyed phrases. The second part, too, does not always afford unmixed delight. I am thinking of the working-out section, which seems a little too much worked out. The adagio brings sweetness more than enough; it surfeits.

No. 5.

After this movement with its sultry atmosphere the magnificent scherzo has the effect of a shower of rain. How pleasant the natural healthy tone which pervades it; how refreshing the free vibrations of the C, G, and D strings so lustily set agoing by the second violin, viola, and violoncellos, after the general oppressiveness and instrumental *raffinement* of the adagio!

No. 6.

The trio in *andante sostenuto* in $\frac{3}{4}$, with its sombre colouring, contrasts effectively with the other parts of the scherzo.

No. 7.

In the last movement we feel again that no one understands so well as Schubert how to disarm criticism, to smooth the knit brow of the grave, to conjure up a smile on the lips which were going to mutter something about childishness and thoughtless trifling. Yes, he is often a child, but a child full of grace and light heartedness. The observation has reference to the second subject and its playful motives. The first is more manly, but although very characteristic, it now and then almost loses itself in trivialities.

THE ORCHESTRAL WORKS.

[Death has here untombed a rich treasure,
But still more glorious hopes.

The above lines from the poet Grillparzer's epitaph on Schubert have been represented as an injustice to the departed composer, but I think without reason. If we pass in review Schubert's various instrumental works we find that in the main there is discernible a continual advance, a gradual disengaging from the fetters of authority and custom, an unfolding of original thought and of the power of adequately representing it—the individuality of the former more and more permeating the latter—and an expansion and increasing brilliance of the imaginative faculty, till at last the climax of his life's work is reached, death bidding him halt in his onward course. In this sense we must understand Schumann's words, "He who does not know this symphony (the great C major) knows as yet little of Schubert." Or in other words, Schubert tells us in his last symphonic work much he had not yet told us nor any one else either, much also, though we may have heard it from him before, was never so well expressed. To this symphony then, I wish to draw the reader's attention for a little. Schubert completed it in March 1828, the year of his death and gave it to the *Musikvereins* hoping to have it performed by that Society. But it was found too long and too difficult,

and on that account laid aside. Had it not been for Schumann, who knows how long it might have remained unnoticed nay who knows whether it would ever have seen the light, and not have perished before a clear-sighted, enthusiastic, and at the same time influential musician discovered and took charge of it? Schumann's article in the *Neue Zeitschrift für Musik*—reprinted in his collected writings—on Schubert's C major symphony may be recommended not only as one of the best and most suggestive notices (a criticism it can hardly be called) written on this remarkable work, but also as furnishing the most trustworthy information about the discovery and disinterment (in 1838) and the first public performance of it at the *Gewandhaus* concert, on March 21, 1839, under the direction of Mendelssohn. Be comforted, ye composers with unperformed manuscripts, there is hope for you. Franz Schubert's C major symphony, his greatest creation, was performed for the first time eleven years after its completion. The contemplation of the fact that it was also nearly as many years after his death is full encouraging to those who work for something besides immortality. To turn to the contents of the symphony: it is not an outpouring of a tale of sorrow or joy as actually existing at the time when Schubert composed the work, but murmurings of his imagination, glorified reminiscences of bygone days, forecasts of future possibilities. Let us see what some of the best critics thought of this work. Schumann, after giving a glowing description of Vienna, with its beautiful women, public shows, and St. Stephen's steeple—picturing the city spread out in a fertile plain, which gradually rises to higher and higher mountains, and girded around as with innumerable ribbons by the Danube, which, seen from the heights above, seems everywhere to disappear in copse and forest, Roman Catholicism casting a light exhalation of incense over the whole scene—tells us that with the bright romance of life of the symphony the town rose before him more definitely than at any other time, and that it became quite clear to him, how just among such surroundings a work like this could be born. He also speaks of the *novel-like* character of the symphony, comparing it to a thick romance in four volumes by Jean Paul and says that there lies hidden in it more than mere beautiful melody, more than mere sorrow and joy, such as music had already expressed in a hundred ways; that it leads us into regions whom we do not remember having been before, that where a horn is heard calling from afar, the sound seems to him to come from another sphere. Now let us hear Reissmann: "The melody of the horn in the introductory andante which opens the symphony, sounds like the call of Oberon's horn. . . . The extremely varied colouring of the whole of the song-like passage, represented by the full orchestra, shows clearly that the world to which this work transports us is the dream world, fantastically adorned and lit up with magic splendour. The most varied life unfolds itself with transporting rapidity, and we only regret that we cannot distinguish the individual forms in the motley succession of figures and groups, nor follow their doings and endeavours. We see indeed armed spirits of the night marching in solemn procession, but we should like to learn whether they are teasing hobgoblins or friendly elves, whether they march out to blast or to play pranks. The master leaves us in doubt on this matter. In his zeal for a life-like and natural representation of his radiant, sparkling world, he forgets to tell us about the events which happen within it, consequently we enter into the thing only with our imagination, not with our heart." And now let me recall to your mind the remark of a third critic, Ambros, which was quoted in an earlier portion of this study:—"His (Schubert's) great symphony is a picture of Hungarian life (see Stuck Ungarn) where now noble Magyar heroes, brandishing their sabres, ride past, now Zigeuner pursue their mysterious nocturnal occupations."

Before adverting to the questions to which the reading and comparison of these criticisms give rise, I wish to say a few words with regard to the last of them. Ambros overrated the Hungarian element of this symphony, or rather he seems to do so. For we must remember that his object in making this remark was not to analyse and characterise the work but to point out the influence of Hungarian music on Schubert. His therefore, is a different standpoint from ours. He looks for one of the elements which make up the total of our composer's means, we try to get a full view of the total, with all its elements. Hungary, which occupies so large a place in Schubert's life, certainly was not absent in a work where the composer's fantasy roamed over such wide territories; still, we must not forget that the Hungarian airs which we so often meet with in Schubert and other composers (I am speaking of men of genius) are like the peculiarities of phrase which the traveller in foreign countries and the student of foreign languages make use of to give more brilliance and force to their style, or to bring out a shade of meaning unknown to their own language. The peculiarities of national music are comparable to the idioms of languages: both are highly significant.

Depreciators of music will, no doubt, point, as they always do, with great satisfaction—may be with a triumphant sneer—to the various interpretations of Schubert's work by three such critics as I have quoted. Now it is my opinion that in almost all cases where unprejudiced connoisseurs differ, it is with regard to the outward circumstances, not to the inward facts, which indeed are the peculiar domain of music. Music cannot inform us whether the individual of whose love, hate, rage, despair, hope or musing it tells us bears the name of Romeo, Hagen, Leah or Desdemona; whether the individual in question is the son of Montague, or the wife of Othello; whether an ancient in the army of Varus, or a king of Britain; whether tall or little, dark or fair; nor whether the events which caused these emotions happened in this or that place on this or that day. But although music is wholly silent, or ambiguous or at most faintly suggestive of to these and such like outward circumstances, it will always be found truest and most distinct as to inward traits, i.e., emotional states. A painting or statue will give you the best idea of a man's figure, a poem or other verbal description of a man's reasoning—which as we well know is often, especially when the passions come into play, but a web of sophisms, not heartily believed in even by ourselves; genuine music shows us the feeling man—man stripped of all the vestures of cloth flesh, and false reasoning in which he is wrapt and wraps himself. Again, critics, though differing with respect to these outward facts, may yet not contradict each other, as their differences may be merely quantitative. One comprehends more than another; one sees this side another that; in short, they supplement each other. The same takes place in all arts, but especially in music. And why? Because it is the most subjective art, and because the greater the subjectivity of an art, or work of art, the greater the objectivity of judgment required to judge of it justly and to comprehend it fully. Need I say that objectivity of judgment is an ideal after which we strive, but which we can never completely realise? To sum up the whole matter, in so far as our physical and psychical constitution is conformable to that of the composer, we shall be impressed by his music in the same way—supposing him to be a master of his art—as he was impressed by the actual occurrences or

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imagined facts which suggested the music. But the same effect does not necessarily presuppose the same cause or causes. Different objects and occurrences may produce similar emotions and states of feeling. And apart from this new difficulty, we can recognise with certainty the cause connected with an emotion excited in us by a work of the musical art only when we have experienced in like the exact counterpart of it. But as emotions are naturally so infinitely various, we are but rarely in a position to do this; and the only course open to us is to form an approximate estimate, by comparing the novel and unknown with the known.

Here then is a wide field for subjectivity to roam in, full of treacherous pitfalls for people who are fond of jumping at conclusions. The principle which underlies all true musical æsthetics—the main point to be considered, if we wish to understand and judge rightly—seems to me to be this. While the spoken (word) language addresses itself through the senses to the understanding and imagination, and only in the last instance to the feelings, music is conveyed by the senses directly to the feelings and they furnish the material for the reasoning and imaginative faculties to work upon. There is, however, a multiplicity of actions and reactions going on between the feelings and the intellect which I can here merely allude to, as the discussion would lead me too far.

Now, what follows from this? First, that we make a mistake if we demand of the musical art to portray outward circumstances or things; secondly, that instead of laying any weight upon such circumstances mentioned in criticisms, we ought to try to find out what emotional state they are intended to interpret. If you look on the three criticisms by Schumann, Reissmann, and Ambros in this light, the discrepancies will vanish.

Before proceeding to an examination of the C major symphony and the other orchestral works of Schubert it may not be out of place to say a few words on a matter which is always sure to be one of the first things observed and spoken of in connection with these works—namely, instrumentation or, as it is also called, instrumental *colouring*. The metaphor is significant, but it has become so common that, I am afraid, people have lost or begin to lose the full perception of its meaning; as in indeed, often the case with the most beautiful figures of speech, which owe their existence to acute insight or poetic conception and in course of time become a mere *flatus vocis* without a corresponding idea in the mind. To get a thorough understanding of the matter we must proceed analytically, and instead of contenting ourselves with general views concerning the whole—that is, the orchestra, or any other combination of instruments—confine ourselves first to one component part. We must all have noticed when listening to a good performer on any instrument, how he modified the tone of it according to the sense of what he was playing, making it sound now soft, now harsh, now full, now shrill, and so on, so that we almost thought we heard different instruments. Now this performer does nothing else than imitate the human voice—the musical instrument *par excellence* which is capable not only of inflection or change of pitch, but also of change of *timbre* (quality of tone, sound colour), the former being, in the pictorial art, represented by lines and form, the latter by colour. In common conversation, where one mouths utter sounds and phrases in which our hearts, and often our heads too, have no part, we take little advantage of this property of the voice, but when an eloquent orator persuades or ruines an audience, when a good actor makes the joy and suffering of a struggling soul his own, and whenever in our intercourse with our fellow creatures, we see affection and passion overleap the barriers of conventionality and well-bred indifference—then will reveal itself to us and then we may admire and study the richness of colour and tint in the human voice. This capacity is not to the same extent, possessed by any other musical instrument. The human voice is, therefore, the noblest of all musical instruments. The following simple, but very instructive, experiment will demonstrate the truth of what has been said.—Compare the sound colour of the interjections, oh, ah, oh, ay, and other remains of the natural language which must have preceded our conventional languages, note further the various modifications (tints) of these interjections and their corresponding meanings, understood by all men. To increase the expressiveness of conventional language, similar means are employed. Hence what we call musical language. "All passionate language does of itself become musical" says Carlyle. But, besides this as it were involuntary expression of what passes in the inner world, man describes voluntarily what passes in the outer world; and not only does he imitate sounds, but he tries also to represent visible things by conveying through the auditory sense, impressions similar to those which he receives through the optic sense. For although sounds and colours enter at different gates, they address themselves to the same conscious and feeling being; we may be unable to discern any likeness in the causes, but we cannot deny the affinity of the effects. Music is a development of all those elements, which in language exist in an embryonic state. The functions of instrumentation are twofold—human and decorative. The former assists in the painting of the inner world of man, with its affections and passions, by the imitation of the various *timbre* and *nuances* of the human voice and the combination and alternation of different voices; the latter interprets the outer world, the multitudinous colours of earth, sea, and sky with the play of the appearing and disappearing light, and is also of great service to the composer in the representation of animal voices and other sounds in nature, such as thunder, the rustling of leaves, the murmuring of fountains, &c., which enliven the landscapes and scenes and often give a local habitation to a nameless tale of woe or bliss.

The expression, "instrumental colouring," suggests the following somewhat fanciful comparison with the sister art.—An unaccompanied melody is like a simple outline, a combination of concomitant melodies exercised on one instrument like a careful line-drawing or line-engraving; a melody with an harmonic accompaniment like an outline with the shadows rubbed in with the stump; and a composition for various instruments like a painting, the class being again divisible into various sections. Of greater practical value is the consideration of Raskin's division of the pictorial art into great schools, which furnishes the musician with rich material for reflection. "Line and light (Greek clay); line and colour (Gothic glass); mass and light (represented by Leonardo and his schools); mass, light, and colour (represented by Titian and his schools)." Such broad mapping out of vast territories though not always accurate as to details, is, on account of its impressiveness and suggestiveness, of immeasurable help to the art student. Let the reader try to devise a similar scheme for the musical instrumental art, and he may be assured that, whether he be successful in his attempt or not, he will be richly repaid for any trouble he may have by an increase both of insight and comprehension. This last must suffice, our present business calls us elsewhere.

(To be continued.)

CHOPIN: HIS LIFE AND WORKS

By Dr. JULIUS SCHUCHT

Translated from the German, with the Author's permission, by A. H. W. and E. E. C.

(Continued from page 55.)

In London Chopin met with a most cordial reception; his works had found there a most intelligent audience; they had been played by the first pianists, and had been highly commended by the press. There had also appeared a very interesting pamphlet, under the title of "An Essay on the Works of Frederick Chopin," which was full of characteristic and instructive passages. From the appearance at a time when Chopin was comparatively unknown, of such an impartial and competent criticism we may infer that the author was a man of much intelligence and culture. The path of admiration and honour thus lay open to Chopin, and there was rivalry in some of the first salons of the metropolis for the distinction of receiving him. Throughout his sojourn he played but twice in public; he performed more frequently at private parties, and on one of these occasions he was presented to the Queen. A journey to Edinburgh and the restlessness of life in a constant whirl of society naturally brought on a renewal of his illness, and the doctors advised an immediate return to France. But the homage accorded to him in London was much balm to his wounded heart that he gladly postponed his departure, till the critical state of his lungs, which had been irritated by the foggy atmosphere, warned him of the danger of further delay. His last appearance before departure from England was at a farewell concert given in aid of his loved compatriots, the Polish refugees. He had hardly arrived in Paris when a new misfortune befell him. His physician, Dr. Molin, who had saved his life in 1847, and in whom his confidence was unbounded, died suddenly, the victim of indefatigable zeal in his profession. This sad event was Chopin's death-blow; he had no faith in any other doctor, and now became a prey to despairing melancholy. In the winter of 1848 he was unable to work consecutively for any length of time, and could do no more than make mere sketches of future compositions. At this period he began to develop his idea of a pianoforte school, but, like many other works, it remained unfinished, and was with them committed to the flames, that nothing incomplete might survive him. Soon he became unable to leave his bed; his power of speech forsook him, and only in whispers could he communicate with his friends. His sister hastened to him from Warsaw, and shared with his friend Gutmann the task of nursing him. With this strange characteristic of his malady—extreme hopefulness in the most hopeless stages—Chopin began to make plans for the future. He rented another house and evinced the liveliest interest in the details of its arrangement and furniture. It was a singular coincidence that on the very day of his death, while his resting place in the cold earth was being prepared, the furniture was moved into his new abode. Neither spring nor summer brought relief from frequent and excruciating attacks; day by day he grew weaker, and thus were on until the autumn—the time when Nature wraps herself in a robe of mourning and spreads a pall over the earth. It was in this season of fading and decay that the angel of death appeared to Chopin to lead him to that unknown land from which no traveller returns.

'On Sunday the 15th of October,' writes Liszt, "Chopin was seized with several paroxysms of severer pain and longer duration than any he had previously borne. He endured them, however, with the utmost patience and fortitude. The Countess Delphine Potocka was by him in deep emotion; and while Chopin beheld her standing at the foot of his bed, dressed in white, and with a countenance of more angelic mien than was ever conceived by artist's enthusiasm, she must have seemed to his imagination to be an apparition from heaven. During a brief respite from extreme suffering, he begged her to sing, which a request made us think that his mind was wandering; but it was impossible to resist a repetition of his entreaty. The pianoforte was therefore moved from the *salon* to the door of his bedroom, and the countess sang amid tears and sobs. Never before had such exquisite pathos been heard in her fine voice, and while Chopin listened to it he seemed to suffer less acutely. As she concluded Stradella's well-known *Aria to the Virgin* (which tradition says was the means of saving the composer's life), Chopin whispered, 'How beautiful! my God, how beautiful!' Again, yet once again, I pray you.' Though completely unnerved, the countess retained sufficient composure to comply with this last request of her dying friend and fellow-countryman; seating herself at the pianoforte she sang a psalm by Marcello. But a return of his paroxysms alarmed all present, and with his utter they threw themselves on their knees by the bedside, in tears and in prayer. None dared to speak; all was still but the voice of the countess sounding like a celestial melody with a weird accompaniment of sobs and sighs. On the Monday Chopin rallied, and expressed a wish for extreme unction, but during the day his sufferings returned with increased intensity, and throughout that night he spoke not, and scarcely seemed to recognise those who stood around his bed. But about eleven o'clock he obtained relief, and then a kind of lethargy supervened, which lasted till the next day, the 17th of October. On that day about two o'clock the final struggle began, and a cold sweat flowed from his brow. After a short sleep he asked in a scarcely audible voice, 'Who is with me?' He then bent his head to kiss Gutmann's hand, and while giving this token of affection and gratitude he breathed his last. Loving handed, even as his whole life had been one of love."

In death his face, surrounded by flowers, showed again its old freshness, purity and peace; his youthful beauty which pain and suffering had so long clouded reappeared with all its charms. The sculptor Clesinger took a cast of his features which he afterwards modelled and executed in marble for Chopin's monument. The funeral took place on the 30th of October, at the Church of the Madeleine, when by Chopin's express desire, Mozart's *Requiem* was performed. Liszt thus describes the service:—"The greatest artists in Paris vied with one another in their desire to take part in it. In the prelude Chopin's *Funeral March* was introduced instrumented for the occasion by Reber. In the offertory Lefebure-Wely played his Preludes in B and E minor on the organ. The solo parts were taken by Mesdames Viardot and Castellan, Lablache sang the 'Tuba mirum,' which he had similarly sung at Beethoven's funeral. Meyerbeer and Prince Adam Czartoryski were the chief mourners. The pall bearers were Prince Alex. Czartoryski and MM. Delacroix, Franchomme and Gutmann."

Such were the honours paid at his death to the great artist and noble-minded man. The grave closed over his ashes, but his works are the undying possession of mankind.

(To be continued.)

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THE WAGNER FESTIVAL.

THIS great festival—as unprecedented an event, for England, as that of Bayreuth was for Germany—is now among the events of the past, and, from a musical point of view, at least we have to record a brilliant success, despite the many difficulties against which the spirited directors—Messrs. Hodge and Essex—had to contend. Six concerts were given at the Royal Albert Hall on May 7th, 9th, 12th, 14th, 16th, and 19th. The vocalists, mostly from the Bayreuth Festival, were Frau Materna and Frau von Sadler-Grün, Frl. Waibel, Frl. Extra, and the Herren Unger, Hill, Chandon, and Schlosser. The large band of 169 performers was led by Herr Wilhelmj, of Bayreuth fame. Programme books of the six concerts were issued, giving the German texts with English versions by Messrs. J. F. Jackson and A. Forman. Owing, however, to the severe cold and hoarseness of Herren Unger and Hill, they were unfortunately materially disarranged. Apart from its aspect as a pecuniary speculation, the principal object of the festival was to bring before the English musical public some long and important extracts from the *Ring des Nibelungen*. To present this music in a mutilated form, and without the aid of the stage and scenic effects, was of course a bold undertaking, and not to be reconciled with Wagner's art-theories; however it is a consolation to know that thousands of people have heard and enjoyed music which, but for this festival, they might never have heard, and it is also pleasing to know that the impression, on the vast audiences who heard it for the first time, and even satisfied some of the more critical who had the good fortune to attend the Bayreuth festivities of last year. Let us hope that the musical interest created both here and there may tend to hasten the day for a rendering in this country of Wagner's later works, in a complete form and on the stage.

The programmes, as at first drawn up by Wagner himself, formed a *resumé* of the master's artistic career and development, from his first important opera, *Rienzi*, down to his latest work, *Der Ring des Nibelungen*. The first concert, Monday evening, May 7th, opened with the Kaisermarsch, and was followed by a selection from *Rienzi* (1838—41), consisting of Rienzi's prayer, as from the fifth act, and the address to the messengers from the fourth act, finely declaimed by G. Unger, and the March of Peace. Then followed an interesting selection from *Tannhäuser* (1844), consisting of the prelude and first three scenes from the second act, and concluding with the march. But the great event of the evening was the selection from *Das Rheingold*, the introductory portion of the *Ring des Nibelungen*. The prelude, descriptive of the flowing waters of the Rhine, was magnificently played, and was followed by the scene between Alberich (C. Hill) and the three Rhine daughters (Frau von Grün, and Fräulein Waibel and Enter). The performance of the charming programme music descriptive of Alberich's unsuccessful love-making, his awakened greed for the Rhine gold, and the consequent renunciation of love, was excellent, and seemed thoroughly to please the audience. Two extracts were given from the second scene, the majestic Walhalla theme and Loge's tidings, well sung by Max Schlosser, and the closing scene between Wotan, Fricka, &c., &c., in which Wotan and the gods enter the Walhalla built for them by the giants over a rainbow bridge reconstructed by Donner.

The second concert, Wednesday, May 9th, opened with a selection from the *Flying Dutchman* (1841), consisting of the overture, the whole of the first act, and a portion of the second act. The Senta music was charmingly sung by Frau Grün and Herren Chandon, Hill, and Schlosser, acquitted themselves creditably in the various rôles of Daland, the Dutchman, and the Steersman. A chorus of male voices (which, though small, battled bravely against the huge orchestra) was employed for the sailors' chorus; it is to be regretted that this was the only appearance of a chorus during the whole festival. The great event of the evening was, of course, the performance of the first act of *Walküre*, one of the most graceful and fascinating portions of the whole drama. The rôles of Sieglinde, Siegmund, and Hunding were most admirably rendered by Frau Materna, and Herren Unger and Chandon, the orchestra also greatly distinguished itself under the direction of Herr Richter, who conducted the whole of this act *from memory*.

The third concert took place on Saturday morning, May 12th, and opened with a selection from *Tannhäuser*. The "Venusberg" music, written for Paris, had been promised, "for the first time in England," but to the disappointment of many was omitted. The overture was played with great spirit, under the direction of the composer. The other principal features were Wolfram's two songs, the hit in the second act, and the address to the evening star from the third act, magnificently sung by Herr Hill, and the great duet between Elisabeth and Tannhäuser (Frau Materna and Herr Unger), sung with great spirit and dramatic expression. The selection ended with the march, at the close of which the organ made itself audibly prominent.

In the second part of the concert, another grand selection from the *Walküre* was given, comprising the orchestral arrangement of the "Walkürenritt," magnificently played, and vociferously encored; the scene between Siegmund and Brünnhilde (Frau Materna and Herr Unger) from the second act, in which Brünnhilde at first announces to Siegmund his death in the approaching combat with Hunding, but at last promises to brave Wotan's sentence and render him victorious. Then followed the final scene of the work, the dialogue between Brünnhilde and Wotan (Herr Hill) concluding with the celebrated fire-music. The singing of all three artists was truly grand, and this, combined with the fine playing of the band under the direction of Herr Richter, made us forget for the moment that we were in the Albert Hall, and not at Bayreuth; the closing portion, however, is greatly enhanced when seen on the stage. A marked feature of this concert was the rapt stillness of the audience, who remained seated till the very close, whereas at the previous concerts many persons left during the performance.

The fourth concert, May 14th, opened with the Huldigungsmarsch written in homage of the present King of Bavaria, and performed on his accession to the throne, in 1864. This and the following selection from *Lohengrin* (1850) were given under the direction of Herr Wagner.

The first long scene from the second act, between Ortrud and Friedrich (Frau Materna and Herr Hill), was given without cuts; the second scene between Elsa (Frau Grün), Ortrud, and Friedrich. Then came the great scene from the third act between Elsa and Lohengrin (Frau Grün and Herr Unger), which came however, to an untimely end, owing to the hoarseness of Herr Unger. The beautiful orchestral prelude to the opera was then given, with great effect, by the band. In consequence of Herr Unger's misfortune all the Siegfried music, including the celebrated bird scene had to be omitted; but after the "Walkürenritt" had, by way of compensation, been played, Herr Unger had the courage to come forward and sing with Frau Materna, the opening scene from the prelude to *Götterdämmerung*.

The fifth concert, May 16th, opened inauspiciously. Both G. Unger and C. Hill were unable to appear. Mr. Bernard Lann kindly undertook, at very short notice, to sing in the quintett from the *Meistersinger* (1868). The overture and the charming introduction to the third act were finely played by the band, under the direction of the composer. The vocal selection from this opera was very fragmentary and certainly not effective. The great event of the concert was, however, the second part, for which had been announced the whole of the third act—*i.e.* the concluding portion of the *Götterdämmerung*—the scene between Siegfried and the Rhine daughters, Siegfried's last song, the narration of his life, his death, and the celebrated Funeral March and the great Brünnhilde finale. That it was not given in complete form is, of course, deeply to be regretted, but the magnificent performance of the lustrous and wonderfully dramatic Funeral March, together with the Brünnhilde finale, one of Wagner's highest achievements, given with great pathos and dramatic power by Frau Materna, enabled the audience to forget and forgive the unfortunate omissions.

At the sixth concert, May 19th, we had the Philadelphia March, a repetition of the *Meistersinger* and *Götterdämmerung*, and a short but most interesting selection from *Tristan und Isolde* (first performed in Munich, in 1865, under the direction of Hans von Bülow). The prelude and Isolde's death at the close of the third act were played by the band and a short portion of the second act, commencing at the words "O süsse' hernieder," was finely sung by Frauen Materna and Grün, and Herr Unger, and enthusiastically encored.

At the conclusion of the festival, amid loud and prolonged cheering, Wagner appeared, and was presented with a laurel wreath and a complimentary address from the orchestra, signed by the principal members. Richter was next summoned and received a baton and an address from the orchestra, expressing, in short but simple language, the genuine admiration entertained for him by every member of the band. Herr Wilhelmj received also a bow for his valuable and courteous assistance as leader of the orchestra. We have not spoken of the audiences: the first concert was well attended, but each concert showed an increase, and at the fifth and last concert the large hall was completely filled. Many of the concerts were attended by members of the Royal Family.

The final performances of the band of 169 performers testify to the patient and earnest labours of Herr Richter and Mr. E. Dannreuther. Herr Richter will long be remembered for his admirable conducting; but praise is superfluous; it is sufficient to say, *He was conductor of the Bayreuth Festival*.

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Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *May*, 1877.

ALTHOUGH we are at present in the dead season, the past four weeks have offered an abundance of musical entertainment. Before all we have to mention the appearance on our stage of Frau Marie Wilt from Vienna. Frau Wilt is decidedly a dramatic singer. Her high soprano voice is of such power and quality as to fill the greatest halls; and we have heard no one to compete with her except, in former years, the well known Frau Bürde-Ney. Frau Wilt's singing is powerfully enhanced by the excellence of her acting, and she has created quite a sensation by her performances of Valentine, in the *Huguenots*, Aida, and other highly dramatic parts. Yet Frau Wilt is not a perfect artist; the beauty of her voice and the passion of her acting will always ensure her success on the stage, but with regard to *technique* her intonation leaves much to be desired.

The eminent violinist, Don Pablo Sarasate, gave a concert at the theatre, and excited by his performance of Brahms's fine Violin Concerto, conducted by the composer, such enthusiasm as is seldom met with in our public.

Equally interesting was a *matinée*, given at the Blüthner Hall by the American pianist, Mr. A. Carpé, from Cincinnati, who, by his rendering of Robert Schumann's "Etudes Symphoniques," and Beethoven's C minor Sonata (Op. 111), proved himself a genuine and skilful artist.

The Royal Conservatoire gave an entertainment on the 22nd April, in anticipation of his Majesty King Albert's birthday. It opened with a very pretty choral piece, "Salvum fac regem," composed by Mr. Charles Vincent, from Sunderland. Amongst the numberless performances by pupils of the establishment we mention, as most worthy of distinction, that of Beethoven's sharp minor Sonata (Op. 27, No. 2) by Herr Bertrand Roth, from Plauen, and that of Chopin's F minor "Ballade" by Miss Helen Hopekirk from Edinburgh.

The first three public examination concerts of the Conservatoire at the Gewandhaus brought forward finished and artistic performances of Reinecke's Pianoforte Concerto in F sharp minor, by Herr Bertrand Roth, and of Hensel's Concerto, by Herr Fritz Blumer from Glarus. Miss Kate Ochleston, from Knutsford, near Manchester, played the last two movements of Beethoven's C minor Concerto in a very excellent manner. Schumann's Pianoforte Concerto, played by Mr. Charles Rowland, from Brighton, has which we did not hear, has been mentioned to us as having received an accurate and conscientious rendering.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *May 12th*, 1877.

A SEASON as unusual a one as has ever been is at last closed. What an immense amount of music and expenditure of effort has been employed to excite the appetite of the public! Concert and opera have tried to cut out one another, singers and instrumentalists have fought to gain applause. Now all is over, and another leaf in our musical chronicle is filled to tell our successors on which step of culture taste, and perfection we have stood.

Passing over many private concerts, particularly those of pianists, I mention only one, given by Herr Dr. Gansbacher to make known his pupils. Gansbacher one of our professors of singing in the Conservatoire, is much esteemed for his excellent method. A very elegant audience was present and applauded the efforts of the pupils, many of whom are already engaged for the stage, the ladies Wüll, Prager and Beck, and the gentlemen Tunk, Lieban, Wüll, and Prager having accepted engagements in our Hofoper.

Herr Hellmesberger has closed his quartett-cycles of chamber music. In the course of six evenings we heard stringed quartetts by Mozart, Beethoven, Schumann, Brahms, Goldmark and Herbeck; the quintett by Beethoven, and others by Schubert; the piano-violoncello sonata (Op. 69) by Beethoven; piano trios by Volkmann and Brahms; quartetts by Brahms and Schubert; and a quintett by Grädener. The pianoforte part was performed by Fil. Joël, Herren Brahms, Door, Epstein, and Schenner.

The Conservatoire showed in five performances its present state in different branches. There were two performances by the school of the drama; two concerts for singing—concerted and solo-playing—and one performance of the Dramatic Opera School. Each offered pleasing and sometimes surprising proofs of the solid method, as well as of the talents of the recruits in music and drama. In concerted playing particularly Director Hellmesberger can boast of his pupils. His orchestra of young students does not shrink from any task. It was a

pleasure to hear the whole of the music to *Egmont*, and the accompaniment to the concertos of Chopin, Beethoven and others, and to the opera-chorus. Of virtuoses a very young pupil Arnold Rosenblum, astonished by his delicate style of Beethoven's violin concerto. He is a pupil of Professor Heuchler the instructor also of the talented young Martha Haiff. The Opera School performed fragments from Gounod's *Faust Romeo and Giulietta* by Vaccaj (the finale duetto, often substituted for that in Ruf's opera) *Le rendez-vous* by Delibes, and the whole of the Liederspiel by Mendelssohn.

Once more the Kumaschu Oper, after weeks of repose, opened for one evening for the benefit of the veteran Herr G. Heinel, our best bass-buffo, formerly of the Hofoper, whence he was abruptly dismissed for having sung in Marschner's opera *Templer und Jüdin* the proscribed words "Ora pro nobis," instead of the revised version. Heinel now celebrated his fifty years activity on the stage from which, at the same time, he took leave for ever. The work chosen was Lortzing's comic opera *Der Waffenschmied*, in which Heinel performed the school master Bacules, one of his best rôles. The popular singer was received as an old favourite, and the whole performance was as well as was possible in the present unfortunate condition of this theatre. All the members are now dispersed, the house is closed and the hammer will decide who shall be its future proprietor.

The Hofoper is for the present fighting against the record past and the difficulty of extending the interest of the winter season to the now-coming summer season.

The Italian Opera season is over, the first attraction of the *Walküre* has passed, the only interest now left in the Gastspiele of eminent singers. For the moment Frau Lucca is here. Frl. Ettika Gerster, having so quickly become famous, is promised, the rest are strangers. The last Italian opera (3rd May) was *Il Trovatore*, performed four times during the season, as often as *La Traviata*, in which opera Sig. Masini had his *rentrée*, singing also in *Rigoletto* (Il Duca) and *La Favorita* (Fernando). It was a delight to hear a singer of such a well trained school though as an actor he is poor enough. Sig. Nicolini was much applauded as Manrico, Ernesto, and Idreno. Sig. Zucchini, after his indisposition, was heard only once more as *Don Pasquale* in which rôle he excelled as formerly. Sig. Strozzi showed a number of good qualities, whereas Sig. Fiorini was a *triste* apparition, especially as Mefistofele, acting like another Semmel. Signa. Trebelli won more and more the favour of the public, the performed Maddalena, Lenore (La Favorita), Sibel, and once more the rôles of Assur and Azucena. Signa. Patti, the star of stars, was the never failing favourite as Gilda, Leonora, Margherita, Violetta, and Norma; she repeated also *Semiramide* her benefit (*Faust*) turned the stage into a garden of garlands and bouquets. The *Walküre* has been performed twelve times with general interest, the whole *Ring des Nibelungen* is likewise announced, as the direction have acquired the right of its performance. Before Hofkapellmeister Herr Hans Richter departed for London, he conducted the *Meistersinger* which we had not heard for two years. The other representations were of little importance and in general very little visited.

Before giving, as usual, the monthly programme of the operas let me say a few words about the defunct singer Caroline Unger, rectifying and supplementing your note in No. 77, p. 84. This famous singer was born October 23rd, 1803, and made her *début* in our German opera on February 24th, 1821 as Durabella in Mozart's *Musikantrote*. In 1824 she was engaged at the Italian Opera. The rôle of Cherubino she performed on the 4th September. Mme. Fodor was the Susanna, who then sang Cherubino's aria "Voi che sapete." Unger and the eminent Mlle. Sontag sang together, not only in Beethoven's 9th symphony, but also in the same year (December, 1824), in Handel's *Jephtha* performed by the Ton Künstler Societät (the present Haydn-Verein).

Operas performed from April 12th to May 12th.—*Walküre* (five times) *Il Trovatore* (twice) *Meistersinger*, *La Traviata*, *Freischütz*, *Rigoletto*, *Hans Heiling*, *Goldene Kreuz* (twice), *Semiramide*, *Don Pasquale*, *La Favorita*, *Fliegende Holländer*, *Margherita*, *Carmen*, *Tannhäuser*, *Romeo und Julia*, *Tell*, *Aida*, *Afrikanerin*.

Reviews.

New Gradus ad Parnassum. 100 Pianoforte Studies selected, the fingering supplemented and revised by E. Pauer. Section L.—School of the Staccato. Section K.—School of the Legato. Section L.—School for the Left Hand. London: Augener & Co.

Section L treats, as its name purports, of a matter of the last importance for pianists and is, as its table of contents shows, very rich and full. The keyed-instrument using animal will find it a pasturage abounding in wholesome fodder which, if properly chewed, will greatly contribute to his comfort, increase his strength and enable him to do work presently impossible to him. But all depends on the chewing, supposing the digestive apparatus to be in a healthy state. We think it would be a desirable thing if students would ponder a little more on the intimate connection between cause and effect. The blacksmith wields his sledge with the whole muscular force of his arms, but that is not the way in which the goldsmith handles his hammer when bury over some delicate piece of work. Let the student of staccato-playing take the goldsmith for his model. There are different kinds of staccato in the execution of which, as it were hammers of different weight have to be employed. A variety of material is offered in the section now under discussion. The light step of the fairies may be practised in the studies by Mendelssohn, Liszt (after Paganini's first caprice for the violin) and Thalberg, sprite of a coarser essence and darker aspect, sprite of the earth not of the air are busy in Hiller's study, the human element in various manifestations, from feminine gracefulness down to masculine loutishness, is represented by the studies of Weber (Momento Capriccioso), Taubert (Alla Turca), Weyse, Kalkbrenner, Mayer, Loeschhorn, Kessler and Döhler. Of Weyse (we had already a study of his in the first section) who is one of those composers introduced by this work for the first time to a wider circle of British pianists, we will according to promise, say a few words. C. E. F. Weyse was born at Altona, in 1774, and, after passing the greatest part of his life in Copenhagen, died in 1842. In Schumann's critical writings we find three notices of his works, two relate to studies one to an overture. The enthusiastic criticism of Weyse's Op. 8 (Eight Studies) begins thus:—"Unfortunately we know nothing of the works of this composer (who has also written symphonies, operas and church music) but the above studies and *Bravoura Allegros* for pianoforte." The latter pen is in accordance with the verdict of a competent judge (Moscheles), according to whom Weyse has secured for himself a place among the first of living pianoforte composers.

Section K the School of the Legato contains two studies by Mendelssohn three by Schumann one by Hummel and one by Henselt all of which with the exception of the last named are in the finest style—indeed two of them are fugues. No. 85 is the second fugue (G major) from Mendelssohn's Six Preludes and Fugues (Op. 35). No. 86, the first (a minor) of Schumann's Four Fugues (Op. 72). Seeing that on the whole, the independence and continuity of the parts are preserved no exception will be taken to our classification of Schumann's studies after Paganini (No. 3 from Op. 3, and No. 6 from Op. 10). Hensel's study is written in a different style. One hand sings a melody and at the same time plays an accompaniment or part of one, either the bass or chords, the latter being struck a little later than the notes of the melody. Sometimes the two hands sing a duet. The usefulness of this section needs no pointing out, it speaks for itself. We would propose *Liberté égalité fraternité* as an appropriate motto for Section K.

This last section (L) of the Gradus, the School for the Left Hand, may be divided into two sub-divisions—one containing ten studies for two hands, with the most difficult work assigned to the left; and the other four studies by Taubert, Döhler, Pauer, and Wilhuera, which are for the left hand alone. In part of the one by Döhler however we find the right hand employed in painting a golden background for the figures done by the left. Nearly all series of studies provide more material as practice for the right than for the left hand. The consequence is that, unless the student looks out specially for additional material for the neglected hand, its exercise

capability will remain inferior to that of its partner. It is a very good plan to make the two hands exchange their parts wherever things are unequally divided between them. This is done by many pianists, but requires a little thought and management, as, of course, the parts cannot always be transferred bodily from one to the other; sometimes the proceeding is wholly impracticable. A specimen of such a friendly exchange of duties is to be seen in the study No. 24, in which Brahms arranges the rondo (*Il mio contento*) of Weber's C major sonata (Op. 24) so that the left hand has to execute the semiquaver figure which runs through the whole movement. Seeing how really good left-hand studies are scattered here there and everywhere over innumerable series of studies, and how desirable it is for every player to attain an equal mastery over both hands, we cannot but feel grateful to Herr Pauer for having brought together such an excellent collection. If we merely name the contributors to this section whom we have not yet referred to, it is not because their contributions are less valuable but because comment is superfluous: they are Loeschhorn, Mayer Hillier, Henselt, and Chopin.

Having reached the end of the work, we will briefly sum up what we have said and thought about it. Although some of the eleven special schools of which this work consists might perhaps with advantage have been enlarged, we must admit that most of them answer all demands that fairly can be made, and all, without exception are good as far as they go. It only remains for us to say that the promises of the first section are amply fulfilled by the rest of the work; and now, as when we reviewed the first instalment, we hope that the enterprise of the editor and publishers may receive the deserved reward—a wide circulation, and a favourable recognition of the "New Gradus ad Parnassum."

Rustic Scenes for the Pianoforte. No. 1, Rustic Dance; No. 2 Forester's Song; No. 3 Curfew; No. 4, Harvest Home. Op. 9. Composed by A. C. MACKENZIE. London: Augener & Co.

This is not the first time that Mr Mackenzie's name appears in these columns, only lately a series of pieces for the pianoforte was favourably noticed. In the "Rustic Scenes," the composer does not display the whole potency of his talent; he evidently wrote with a purpose and wisely limited the output to use of means to expression, to the demand. His object seems to have been to furnish a number of moderately easy pieces, which should be at once pleasing and respectable. This he has fully accomplished: the simple, well proportioned forms of the Scenes are filled with melodious, easily comprehensible thoughts which testify alike to the good taste and craftsmanship of the composer. If we were asked to which pieces we give the preference, we should name the "Curfew" and the "Forester's Song," without however disparaging the pretty "Rustic Dance," and lively "Harvest Home." Although these pieces will, no doubt, make many friends among the lovers of short pieces of a lighter *genre*—for it must not be thought that they are mere *pièces instructives*—they will be especially welcomed by teachers who object to the *exercises* (as a friend of ours significantly calls it) of the sonatas of Beethoven, and other similar difficult works of the great masters, by technically and intellectually undeveloped pupils and who disapprove still more of the playing of the insipid inanities and showy vulgarities of our fashionable drawing-room literature. In short, Mr Mackenzie has done well, and we only wish that some of our talented pianoforte composers who now prostitute their art by the publication of musical fireworks, would go and do likewise.

Fifty Harpsichord Lessons by DOMENICO SCARLATTI. Selected, revised and fingered by E. PAUER. London: Augener & Co.

This selection of fifty pieces from Domenico Scarlatti's numerous works will be considered by many a welcome addition to their musical libraries. Among other advantages which this publication has over similar Continental ones (an English one does not exist, to our knowledge) is that of keeping the golden mean with regard to quantity. Czerny's so-called complete edition (published by Tobias Haslinger, Vienna) contains 200 pieces, which is perhaps too much; Bülow's selection, only eighteen, which is hardly enough. Moreover the latter artist's edition is more than a selection, it is a thorough revision, in the course of which he adds and cuts out bars, fills in, lightens, and improves the harmonies, &c. If we admit the right of treating an old master in such a manner, we must also admit that Bülow accomplished his task with consummate skill and taste. The edition, however, has one great drawback: it does not show us which are the changes made by the editor; he simply invites the player to compare his text with Czerny's. Herr Pauer proceeds in a very different way: the original is left intact by him, and his occasional suggestions for the removal of harmonic crudities and traces of negligence, often met with in Scarlatti's works, are printed in small type along with the original reading. We do not always feel inclined to accept Herr Pauer's suggestions, but we grant that this is a matter of taste, and that as it is open to us to choose between Scarlatti's own and the editor's proposed reading, or to devise one for ourselves, we have no reason to complain. Indeed in some cases it is almost, if not wholly, impossible to change anything without destroying the composer's idea. As an instance in point, we refer the reader to No. 8, pages 24 and 25 of Pauer's edition, where there are some excruciating harmonic combinations. Still we must say with Polonius, "Though this be madness, yet there is method in't." Bülow too, in his preface to his Scarlatti selection quotes a passage from another sonata as interesting on account of its "not quite unmethodical madness." With regard to the present edition we may add that it is fingered by the editor and is prefaced by a biographical sketch and a portrait of the composer: the whole being carefully edited and nicely got up. So much for the editor and his work, now to the composer and his. Domenico Scarlatti, the great son of a great father (Allessandro Scarlatti) shows the power of his genius best in this—that although a contemporary of two such men as Bach and Handel the latter of whom he admired so much that he followed him from Venice to Rome, he preserved his full artistic independence. In the compositions of no other composer for the harpsichord or its sister instruments of his or any earlier time, do we find such a rich variety of bold combinations and sprightly figurations, so peculiarly adapted to the instrument, so distinct from the organ style, as in those of D. Scarlatti. Freedom ease, and brilliance seem to us the most striking features of his style. Some of his favourite manners are the skipping of the hands from one note to another more than an octave distant (see for instances Pauer's edition, Nos. 18, 49, &c.)—in connection with which we must remember the narrower keys of the old instruments—the crossing of the hands (Nos. 1, 15 &c.), and the intertwining and mutual relieving of the hands (Nos. 6, 10, 22, 23, &c.). Nearly all of the fifty pieces have retained most of their freshness; they are more than curiosities. The scherzo like movements deserve special notice. Bülow says, "Humour and irony make their first appearance in music with D. Scarlatti," and to avoid misunderstanding, adds Schopenhauer's definition of humour as "gravity hidden behind jest" of irony as "jest hidden behind gravity." There are also some specimens of fugal writing: these are the well-known cat's fugue (No. 47) and a double fugue (No. 44). The pieces are sonatas only in the old sense of the word "sonatas," *i.e.* pieces to be played on an instrument, in contradistinction to cantatas, *i.e.* pieces to be sung. These sonatas consist generally of one movement, and mostly of two parts; they have not the contrasting second subject of our modern sonatas, although in some cases we see the germ of it. As to modulation, we find that the first parts of all the pieces in major modulate to and close on the key of the dominant, while those of the minor ones close sometimes on the parallel major key (No. 29), sometimes on the key of the dominant major (No. 30, &c.) although most frequently on the key of the dominant minor (Nos. 14, 19, 22, &c.). A comparison of the old with the new form will prove as instructive as the acquaintance with the contents will be interesting and pleasant.

Five Waltzes for Piano Duet (Op. 8), by M. MOSZKOWSKI. Augener & Co.

Of the vast number of new compositions which from time to time

we receive for review, it may certainly be averred that the great majority consist of the worst trivialities, which may be best passed over in silence, and of respectable mediocrities which do not suggest a word of comment. The reviewer, groaning under the task of examining so heterogeneous a mass, is, however, sometimes rewarded for his pains by the satisfaction he experiences on unexpectedly coming upon a work of sterling merit, and by the delight which he feels in imparting the result of such discoveries to his readers. It is with such feelings of satisfaction that we have lit upon these "Five Waltzes," by M. Moszkowski, a composer with whose name we have now met for the first time. M. Moszkowski is resident in Berlin; and we are further told that his compositions have been favourably received in Germany. Like Brahms's waltzes, these are not waltzes to dance to; and, like Brahms, M. Moszkowski has chosen the waltz measure as a form in which to incorporate some very pleasing and poetical ideas. Anyone who, nowadays, selects the waltz-form as a vehicle for the display of his ideas, naturally comes under the suspicion of having been influenced by Brahms. We can trace no such influence at work here, and only such a resemblance as might easily arise from the artistic earnestness with which both composers are evidently imbued. More widely developed than those of Herr Brahms, and admirably and effectively written as pianoforte duets, these waltzes of M. Moszkowski's are remarkable for their fresh, vigorous, tuneful, sprightly poignant and artistic character. In confirmation of the epithet last made use of we may point to No. 3, in which canon in the octave and fifth is largely employed in a strikingly clever but at once the less effective manner. If we were called upon to describe M. Moszkowski's style by its points of likeness to that of one composer more than another, we should say that, notwithstanding its remarkable originality it is marked by certain traits which, to some extent, recall that of M. Arensjschewsky (Rubinstein's successor as principal of the Conservatoire of Music at St. Petersburg)—the composer of some of the most charming pianoforte duets, &c., we have met with, but which do not seem to be known in England, except to a select circle with Leipzig experiences. On trying over these waltzes of M. Moszkowski's for the first time, players will be struck with the boldness of some of his harmonies, and perhaps be inclined to question their correctness. But with a little perseverance, the ear soon becomes accustomed to them—and what at first may have seemed harsh and crude, soon comes to be recognised as an additional zest to the pleasure both of playing them and of listening to them. To duet-players of somewhat advanced tastes and acquirements, they may be confidently recommended. So much pleasure have we derived from them, that we look forward with impatience to making acquaintance with more of the same composer's works.

Impromptu Caprice and *Legende*, pour le Piano, par OLIVER A. KING. Novello, Ewer & Co.

The author of these two pieces is still, we believe, or at least till recently was, a student of the Leipzig Conservatoire of Music. As students' work both betray a commendable earnestness, and the attainment of a ready means of expression. The musical analyst however who seeks for "first principles" will be struck rather by the mode of their treatment than by the matter treated. In musical composition we cannot but think that more depends upon the discovery of primary ideas than upon the manner of their presentation. The first may be regarded as a God-given faculty, the second as a matter of scholarship, but both may be strengthened and enlarged by persevering study. Mr King, of whom we know no more than can be guessed at from these specimens of his work, seems to us to be possessed of real musical feeling, and reverence for his art, and to have attained considerable skill in writing down his ideas. Still, we cannot but regret that he has not shown himself more self-critical and more self-sacrificing, as he might easily have done by avoiding the introduction of many passages which though artistic in appearance are ungrateful to execute. In this direction, Mendelssohn will be found a better guide than either Schumann or Sterndale Bennett.

Album Leaf (Album-Blatt); and *Two Lyric Pieces for the Pianoforte*. By JOSEPH LAW. Augener & Co.

All three of these pieces are cast in the miniature form, which Schumann raised to a pitch of artistic importance previously unexampled, except, perhaps, in some of Beethoven's "Bagatelles," and which has since found so many imitators, of various degrees of excellence. Among them, we think, Herr Law, judging from the specimens before us, claims a high place. Of the three, the Album Leaf—a slow movement, based on a single idea, richly harmonised—is unquestionably the best. It was originally written in the key of F sharp major, but as a concession to amateur players, who have a horror of six sharps, has also been published in the key of F with one flat. The two Lyric Pieces, though respectively entitled "Suspense" and "Confession," are more lyrical than characteristic, and may be fitly described as "songs without words," and are of a pleasing quality, but less striking than the "Album Leaf." All three are to be commended as conducive to good taste, and are tolerably easy to execute.

An Air composed for Helmsley Church Bells, and varied for the Organ. By SAMUEL SEBASTIAN WESLEY. Novello & Co.

It is a matter for regret that the celebrated organist and church composer whose death was but lately mourned has left us comparatively few compositions for the instrument of which he was so great a master, and every addition which can be made to the list of his published works will therefore be cordially welcomed.

The organ piece named above is said to have been a favourite with the composer himself by whom it was frequently played. The work nevertheless remained in manuscript during Dr Wesley's life although its possession was frequently coveted by organists who had the good fortune to hear it.

The composition is based upon a simple air which necessarily lies within the restricted compass of an octave in the diatonic scale. The melody (in ¾ time) is first given out in plain harmony, in which, however, constant use is made of those suspensions which are so much a characteristic of the composer's style. The theme is then assigned to the right hand, while the left has a passage of flowing semiquavers upon another manual. This is followed by an episode of much beauty, in which the semiquaver movement is transferred to the right hand, the left being occupied with a new theme played upon a reed. After some charming modulations, the original air is again heard with further variety in the treatment, and the piece concludes with a highly interesting coda.

We would advise every organist who has classical taste to procure this work.

The Organists' Quarterly Journal. Part 34, vol. 5. Novello & Co.

The April number of this periodical contains organ pieces by E. Silas, D. Hemingway, Hamilton Clarke, G. F. Linnell, E. T. Driffield, and Walter H. Sangster. The contribution by the first named composer is perhaps the most valuable. It is a neatly written melody in E minor, with a pleasing episode in the tonic major key. The harmonies of the *Andante Pastorale* by D. Hemingway are not quite unexceptionable, but the music shows true feeling for melody.

Mr Clarke's "Offertoire" begins boldly, but the composer seems to have soon grown tired of his own theme, for the composition as a whole hangs together somewhat loosely. The remaining compositions are respectively named "Air Varié," "Andante con moto," and "Prelude." None of the three is sufficiently interesting to require comment.

Two Andantes for the Organ. By GEORGE MARSDEN, Mus. Bac., Cantab. Forsyth Brothers.

There is much that is meritorious in the two pieces here named. The general style is unaffected, and the writing is on the whole good. We are pleased, moreover, to observe considerably more

clearness of form than we are accustomed to find in the works of organ composers whose names are new to us.

The Magnificat and Nunc Dimittis. Set to music by H. WALMESLEY LITTLE. Weekes & Co.

Our stores of English church music can scarcely be said to be enriched by compositions such as that under notice. The music certainly contains nothing that offends us much, except perhaps the ugly distress of the leading note in the second bar of the treble solo; but this is nearly all that can be said in its favour.

It is fervently to be wished that aspiring composers may some day learn that in order to produce anything of real value for church choirs, something more is wanted than a mere string of musical platitudes.

Twelve Offertory Sentences. Set to music by F. W. HIRD. Novello & Co.

Unlike the work just noticed, some of these little pieces possess a certain character of their own. We can, indeed, heartily commend such music as that set to the words commencing "Give alms;" and if all the "Sentences" were of equal value, we should have nothing but praise to bestow. There are, however, various unfortunate blemishes to be found on the pages before us. The writer shows a curious partiality for taking the leading note down in a manner which is not only clumsy but also unvocal; and the extraordinary pronunciation given to the major third of the tonic chord at the conclusion of sentence No. 3 can only be productive of bad effect. We have no wish to enumerate in detail every point in which objection might be made, because there is as much evidence of ability shown by the composer of these little movements that we would not unduly depreciate his work. We nevertheless think that his present effort is chiefly valuable as giving promise of better things to come.

Concerts, &c.

—o—

CRYSTAL PALACE.

As usual, the winter series of Saturday concerts was supplemented, on the 5th ult. by a concert for the benefit of Mr. Manns, who, on his appearance in the orchestra was warmly welcomed by a very numerous audience evidently brought together as much by the desire to testify their esteem for him and their satisfaction with his efforts during the past season, as by the attractive qualities of the programme put forth. It is worthy of observation that the instrumental selection, whether designedly or not, consisted exclusively of "programme-music," i.e. (to adopt the definition given in the programme-book) music in which the endeavour is made to represent a given scene, or occurrence, by the aid of instruments only. Though such music is now common enough, many still seem to regard it as an innovation of modern times, forgetting that the practice dates at least from the time of Sebastian Bach, as may be seen by reference to his well-known overture "Sopra la Lontananza del Fratre dilettissimo," attributed to the year 1715. The instrumental selection included Scenadia Bennett's fantasia overture, "Paradise and the Peri;" Weber's Concert-stück; Rubinstein's Humoresque, for orchestra, "Don Quixote;" and Beethoven's "Pastoral" symphony. Bennett's overture, as we all know, was suggested by an episode in Moore's *Lalla Rookh*, the substance and sentiment of which are musically reproduced and enhanced in a strikingly graphic and lovably poetic manner. It is, perhaps, not so generally known that Weber's Concert-stück also rests upon a poetical basis. According to Sir Julius Benedict, Weber's pupil, the story which it tells, and which we quote from the programme-book, stands as follows —

"The lady sits in her tower. She gazes sadly into the distance. Her knight has been for years in the Holy Land. Shall she ever see him again? Battles have been fought, but an news of him who is so dear to her. In vain have been all her prayers. A fearful vision rises to her mind. Her knight is lying on the battle-field deserted and alone—his heart's blood is ebbing fast away. Could she but be by his side—could she but die with him. She falls exhausted and senseless. But, hark! what is that distant sound? What glimmers in the sunlight from the wood? What are those forms approaching? Knights and squires with the cross of the Crusades—banners waving—acclamations of the people—and there—it is he! She looks into his arms! Love is triumphant! Happiness without end. The very woods and waves sing the song of love. A thousand voices proclaim its victory."

That favourite work was admirably rendered by Mlle. Anna Mehlig, whose skill as a pianist, both as regards her technical attainments and fine poetic feeling, is of a very high order indeed. M. Rubinstein's "Don Quixote," which on the occasion of its being previously performed at the Crystal Palace in February 1872, was described at length, and severely but not unjustly criticised in our review column as "programme-music carried to the verge of lunacy" in a work, the extreme cleverness of which in point of its general arrangement, construction, and orchestration, cannot be denied. The attempt to depict scenes from the Mr. of the Knight of La Mancha in so realistic a manner as M. Rubinstein has done, can only be regarded as a joke—clever it is true, but a sorry one, and one which led *him* to disregard the canon laid down by Beethoven that music resting upon a poetical basis should be "*mehr Ausdruck der Empfindung als Malerey*, i.e. "rather the record of impressions than an actual representation of facts." That the Pastoral symphony and the other poetical works we have mentioned were, perhaps purposely, placed in such close contiguity to M. Rubinstein, we could not but regard as a wholesome rebuke. *Don Quixote* was conducted by its composer in person; that it was applauded by the audience we could not but think was to be put down to their feelings of politeness towards an eminent guest, rather than to any wish to hear his work again. In strong contrast to the vagaries of *Don Quixote* the beauties of the Pastoral symphony, which shortly followed, were probably never made more apparent. In the vocal department Brahms's "Neue Liebes-lieder Walzer" (Op. 65) heard here for the first time, formed an important item of attraction. This second set of vocal waltzes with pianoforte accompaniment for four hands are similar in their scope as the previous set by the same composer which have met with so much favour. To them they are at least equal in merit; by some they are thought to be superior. With Mlle. Mehlig and Mr. Walter Bache at the pianofortes, and the vocal parts entrusted to Mlle. Sophie Löwe, Mlle. Redeker, Mr. Shakespeare, and Mr. Pyatt, they received an admirable rendering, but we could not think that their full effect was realised in so vast a space as that of the Crystal Palace Concert-room. Songs by Handel, Schubert, Rubinstein and A. Mann, contributed by Mlle. Enriques and Herr Henschel, completed an attractive but somewhat lengthy scheme.

A stage performance of the *Alcestis* of Euripides, with Mr. Henry Gadsby's admirable music, which met with as much favour on its production towards the close of last year was given in the Opera-Theatre on the 19th ult.

ALEXANDRA PALACE.

THIS building, which has now passed into the hands of the London Financial Association, was re-opened to the public on Thursday, May 10th, and the occasion was nominally signalised by a concert in the Central Hall, the programme consisting entirely of works by English composers, the solo vocalists also being of the same nationality with the exception of Madame Osgood. The only novelties were works written specially for the occasion by Messrs. Ebenezer Prout, Wingham, and Eaton Faning, of these that of the latter, "The Song of the Vikings," was by far the best. It is simply a part-song with free orchestral accompaniment, but full of dignity and breadth, and was exactly suited to the requirements of the situation. Mr. Faning was ably assisted after its performance, which under his own baton received every justice. Mr. Prout also contributed a chorus, "Hail to the Chief!" of Handelian character and, like everything that proceeds from this gentleman's pen, thoroughly well written. We regret that we cannot speak in terms of commendation with respect to the remaining novelty. "A Choral Overture," by Mr. T. Wingham. Written for orchestra, organ, and chorus, it is certainly ambitious in design, but vague in form, and decidedly wanting in originality, defects not atoned for by the crossing which is of the most conventional description. The remainder of the programme was made up of familiar compositions calling for no remark. Previous to the concert, and again in the evening, Mr. Frederic Archer, who resumes his old post, gave recitals on the grand organ to appreciative audiences. For the ensuing season classical concerts, English operatic performances at the theatre, and the numerous attractions offered to the public on former occasions are again promised, and the "North London" Palace has, we confidently hope, at last entered on a career of prosperity.

PHILHARMONIC SOCIETY

There were two disappointments at the fifth concert. Mrs. Beesley was to have played Sterndale Bennett's pianoforte concerto in C minor and Sig. Platti a concerto of his own. Illness prevented Mrs. Beesley's appearing, and Sig. Platti was suddenly called away, we believe by the illness of his father. Mrs. Beesley was replaced by Sig. Breitner, who came forward with Liszt's clever and effective adaptation for pianoforte and orchestra, of Schubert's fantasia in C Op. 15, the value of which, in spite of the denunciations of carping critics with which it was at first received, now seems to be generally recognised, both by pianists and their hearers. To the task of executing it Sig. Breitner, a pupil of Mr. Rubinstein, brought a surprising amount of digital power to bear, but which, as one could not but regret, was not accompanied by a similar display of feeling. So harsh indeed, was the tone which he sometimes elicited from the piano, as to suggest the suspicion that he must have made his studies upon a dumb piano. But to some extent it was probably the instrument which was neither a Broadwood nor an Erard that was at fault. An able substitute for Sig. Platti was found in the person of Herr Hausmann, of Berlin, who, by the remarkable volume of tone which he elicited from his instrument and by the apparent ease with which he overcame the difficulties of Raff's concerto in E minor for violoncello and orchestra (Op. 193) asserted his claim as a virtuoso of the first order. Of Raff's concerto we spoke at length in these columns on the occasion of its performance by Sig. Platti at the Crystal Palace in April, 1876. Musically interesting, and affording the executant ample opportunities for display, it is as satisfactory a work of its class as any that we can recall. The novelty of the evening was a symphony in C (MS.) by E. Silas, a Dutch composer who has long been resident among us, and is well known as the author of several meritorious works which testify strongly their author's sound musicianship, but are not remarkable for their individuality. We call to mind a symphony of his (in A flat, if our memory serves us) which on its trial some years ago by the now defunct Musical Society of London, composed very favourably with other works submitted to a like ordeal, but which when, subsequently at the Crystal Palace, it came to be pitted against symphonic works of recognised merit, was found wanting. So it was with the present work, which, though emanating from a musician evidently well versed in the routine of musical form and orchestration, seemed to us to lack the earnestness, dignity, profundity and originality which we are wont to demand from a professedly new symphonic work. For its acceptance by the directors we are at a loss to account, unless it was that it seemed desirable to them to select a work of a diametrically opposite character to the symphony recently produced by Herr Brahms. The remaining orchestral works were the overtures to *A Midsummer Night's Dream* (Mendelssohn) and *Le Nozze di Figaro* (Mozart). Mmes. Patey and Mr. Barton McGuckin were the vocalists.

The sixth concert, the first of two afternoon performances included in the scheme of the present season, commenced with Brahms's "Variations on a Theme by Haydn," for orchestra (Op. 56A), and ended with Mendelssohn's overture, "The Isles of Fingal" (Op. 32). Stamitz's concerto in C for harp, flute and orchestra, composed in Paris in 1778 for the Duc de Guisnes and his daughter, and of which we spoke on the first occasion of its being performed in London at Mr. John Thomas's concert of last year, was brought forward as a *quasi* novelty, the solo parts being sustained by Mr. John Thomas and Mr. Olaf Svendsen. Amateurs of the flute and harp, and admirers of Mozart will be glad to learn that Mr. John Thomas has arranged the orchestral accompaniment for pianoforte and composed cadenzas for the flute and harp, and that in this form the work has now been published, probably for the first time, by Mr. Lamborn Cock—nearly a century after its composer's death. Sig. Papini, accompanied on the pianoforte by Mr. W. G. Cusins, was heard in Rust's sonata in A minor, which Miss Norman Neruda has done so much to popularise. The symphony was Beethoven's, in E flat, No. 4, and vocal pieces were contributed by Miss Robertson and Mlle. Rudeker.

NEW PHILHARMONIC CONCERTS

Rubinstein's "Ocean" symphony was brought in a bracing at the second concert, under the direction of Dr. Wylde, who may fairly be complimented upon the manner in which he succeeded in realising the composer's intentions, accomplishing the task of performing it within two minutes of Rubinstein's own *tempo* as taken down by us on the occasion of his conducting it in person at the Crystal Palace. Though one could not but to some extent miss the presence and influence of the composer, the performance of the work, a third was listened to with evident attention and satisfaction by a very numerous audience, was a highly creditable one. Herr Wilhelmj gave as grand a reading of the first movement of Beethoven's violin concerto, in which he introduced an elaborate and appropriate *cadenza*, that one could not but regret that it was not followed up by the entire work. His was further heard in his clever paraphrase of the "Preislied," from Wagner's *Meistersinger*, which pleased so much that he was compelled to repeat it. The overtures were those to Weber's *Der Freischütz* and Wagner's *Der Fliegende Holländer*. Herr Henschel was the only vocalist.

The third concert brought forward two *débutantes*—Mlle. Marguerite Pommerenil, a violinist from Paris, who played Max Bruch's concerto; and Mlle. Louisa Cognetti from Naples, a pupil of Liszt's, who was heard in Weber's Concert-stück. Both are said to have created a favourable impression; but as this concert took place at the same hour as one of the Wagner concerts at the Royal Albert Hall, we are not in a position to give further particulars.

THE BACH CHOIR.

As we learn from the programme-book of the present season, the Bach Choir consists of "a society of ladies and gentlemen amateurs, formed for the practice and performance of choral works of musical science of various schools, assisted by eight members of the choirs of St. Paul's Cathedral, the Chapel Royal and Westminster Abbey;" and therefore, it is not as might be inferred from the distinctive title which has been adopted, one organised exclusively for the practice and performance of works by Bach. Opinions differ so much as to the manner in which, at the present date, Bach's works ought to be treated, that we cannot but pity the conductor who undertakes the task of presenting them, unless he has the hardiness to ignore contemporary criticism. There are some who think that Bach's works should be presented with as little alteration as possible; some think they should be re-scored to suit the requirements of ears accustomed to the modern orchestra, while others go so far as to maintain that they should not be performed at all, unless they can be presented exactly in the manner originally designed by their author. The conductor therefore, who goes beyond Bach's works composed for voices only—and there is plenty to do in this direction—may fairly cannot hope to satisfy such divergent opinions. On other accounts, too, we think the so-called Bach Choir have done wisely in deciding not to limit their operations to the practice and performance of Bach's works.

The second concert, given at St. James's Hall on the 25th of April, under the direction of Mr. Otto Goldschmidt was a miscellaneous one. The first part of the programme included Handel's Coronation anthem "The King shall Rejoice," an unpublished motet for eight-part chorus and organ "In Thee, O Lord, have I put my Trust," by the late Sir W. Sterndale Bennett; the *Sanctus* from Palestrina's *Missa Papæ Marcelli*; and Bach's Church Cantata, "Ein feste Burg." Bennett's motet, which forms part of an unfinished anthem, bearing date, "October 1856," and now performed for the first time, is a rare specimen of the purest eight part writing and at the same time replete with devotional and musical feeling. Palestrina's *Sanctus*, and especially Bach's cantata were probably selected more on account of the ample scope for practice which they offered the choir than for their intrinsically attractive character. The studying of Bach's cantata, generally known as the "Reformation" cantata, and a miracle of elaboration and ingenuity must have taxed the powers and perseverance of the choir to the utmost. Though we could not but regret the time at which the conductor took the long opening chorus as distressingly slow for both singers and listeners, the performance of the entire work was, on the whole, a very creditable one. In making certain changes and additions to the orchestration, the conductor was assisted by Mr. Crawford Alleyn. The solo vocal parts were sustained by Mme. Lemmens-Sherrington, Mr. W. G. Cummings, and Herr Henschel; the latter especially distinguishing himself by his masterly vocalisation and clear enunciation in the air (with soprano chorus). Our utmost might in all in vain.

The whole of the second part was taken up with Niels Gade's cantata, *Comala*—a work produced in Leipzig more than thirty years ago, but now heard for the first time we believe in London. In style it is closely akin to that of the same composer's *Erl King's Daughter*, and though not of surpassing interest to the musical student, is a work admirably suited to the capacities and requirements of amateur choirs. Practising it must therefore, doubtless, have proved a welcome relief to the severer demands and asperities of Bach's cantata; but, apart from lack of dramatic interest, far from its position after a first had gone before, it failed to enlist the sympathies of the audience to the end. The principal vocal parts were well sustained by Mme. Lemmens-Sherrington, Mlle. A. Riego, Mlle. Gowa, and Herr Henschel.

*** We take this opportunity of correcting an error which

inadvertently crept into our report of this society's performance of Bach's mass in B minor. It was therein stated that the wondrous horn solo in the "Quoniam" was accompanied by violoncellos instead of bassoons, as directed by Bach. We are assured that this was not the case, and that it was accompanied by bassoons, not violoncellos. The error which we regret, seems to us, however a very excusable one, and is to be attributed partly to the disadvantageous position in hearing which we occupied under one of the side galleries, and partly to the peculiar property which double-basses have of imparting a "string" tone to certain instruments employed in combination with them.

MUSICAL UNION MATINÉES.

SIGNOR BREITNER was again the pianist at the second matinée. Besides playing several solos, his choice of which varied in more particulars than one from those put down for him, did good service with MM. Paqué and Lasserre, in Rubinstein's trio in B flat (Op. 52) a work which we are inclined to place among the best of his compositions in this class. Professor Ella reminds us that it was first played at the Musical Union on the occasion of M. Rubinstein's *début* in 1857, and again, subsequently by Pauer, Leschetizky and Joseffy. We may add that when Dr. von Bülow in 1874 wished to introduce a concerted work of Rubinstein's to a Monday Popular audience this was the one he made choice of. The remaining concerted works for strings were Mozart's quartett in G, No. 2, and Mendelssohn's quartett in A flat (Op. 87). The last named work which has been more frequently heard at the Musical Union than any other of Mendelssohn's concerted pieces, was brought to a close with the adagio the executants, at rehearsal having unanimously thrown in their agreement with the opinion of a French critic, who observes that "On ne doit jamais entendre l'émotion de cet bel adagio par le finale si peu intéressant."

M. Alphonse Duvernoy from Paris, who, during the last six seasons has been pretty regularly heard at the Musical Union, was the pianist at the third matinée. With Signor Papini and M. Lasserre he did excellent service in Mendelssohn's favourite trio in C minor (Op. 66), and with M. Lasserre, in Rubinstein's transcription of a number—No. 3 of "Trois Morceaux pour piano et violoncelle" (Op. 11)—but, perhaps from the discovery of M. Rubinstein's presence in the room, seemed less at home with his solos—a couple of the most remarkable pieces of his own and Hiller's "Zur Guitarre." Nothing could have been more opposed to the composer's intention, or to Mme. Schumann's well-known mode of rendering it, than his reading of the last-named charming little piece. But though individuality of treatment, rather than reverence for composers intentions, seems to be gradually becoming the rule of the day we think we should fail in our duty were we to abstain from expressing surprise and discontent. The string quartetts were Haydn's in B, No. 79, and Beethoven's in E flat, No. 10 (Op. 74).

M. ANTON RUBINSTEIN'S RECITALS.

As a pianist, M. Anton Rubinstein must long ago have attained the height of his ambition, for it may certainly with truth be averred that no other pianist—not forgetting, however Dr. von Bülow's triumphs—has for a continuance succeeded in attracting such numerous audiences. This is the more astonishing, because, as a rule—ignoring all other living composers but himself his programmes of one year are very much the same as those of another and beyond his own compositions contain but little that one has not heard at the hands of others. The truth seems to be that people go to hear him more to satisfy their curiosity as to *how* he will play than to exercise their judgment in regard to *what* he plays. Possessing an unbounded command over his instrument he certainly infuses his own individuality into all he plays to a far greater degree than any other player we can name. Whether he raves and storms as he does sometimes when carried away by his feelings, or whether he discourses the most delicate music he compels the uninterrupted attention of his hearers. Though we cannot always agree with his readings we cannot but listen.

M. Rubinstein commenced his present campaign with a wonderful performance of his famous arrangement of the overture to *Egmont* an arrangement which, it is said, he has never taken the trouble to commit to paper from a feeling that doing so would involve the employment of a system of at least four staves. This opening feat was one more calculated to astonish the enthusiasm among the audience than to conciliate those of sober tastes. On listening to it it has always been with the feeling that it has not so much been M. Rubinstein's aim to supply as truthful a reproduction of the orchestral effects of Beethoven's work as the pianoforte is capable of, as to show how much more in his hands can be got out of the piano. Of a more legitimate scope was his choice of such works as a gigue and air with variations by Handel, a couple of nocturnes by Chopin and Field, a barcarolle by Liszt, a rich selection from Schumann (including "Warum," "Vogel als Prophet," "Abends," "Traumeswirren" and the "Etudes Symphoniques"), and a "Mélodie" and "Barcarolle" of his own. With M. Rubinstein's interpretation of Schumann we can by no means express unqualified satisfaction because, in spite of the immense amount of poetical feeling and technical perfection he brings to bear upon it he seems to make it his aim to give as different as possible a rendering to that of Mme. Schumann with whose readings we have so long been familiar, and which we have been wont to regard as traditional and strictly in accordance with the composer's intentions. This wilful disregard for precedent was again noticeable at his second recital, when he came forward with Schumann's "Carnival Scenes," in his performance of which he even went so far as to include the "Sphynxes" which it is Mme. Schumann's habit to omit, and which in this season we opine were never intended to be played, but were rather introduced by the composer as a joke. For the absence of a sonata at the first recital full amends were made at the second by the introduction of Beethoven's sonata in A minor—appropriately but unauthentically known as the "Appassionata"—which rendered as it was in a manner thoroughly impassioned and free from undue exaggeration served to display M. Rubinstein in his best light and foremost as interpreter of Beethoven. Indeed, throughout the afternoon M. Rubinstein was playing in his very best manner. Nothing could have been more refined than his unaffected rendering of a theme with variations in F minor by Haydn, and several of the quieter of Mendelssohn's "Lieder ohne Worte." Specially welcome was the fantasia in F minor (Op. 49) which headed a selection of five pieces by Chopin. Of five pieces of his own a barcarolle, which and long been familiar to us in its original form as a pianoforte duet, pleased us the most.

MR. C. HALLÉ'S RECITALS.

MR. CHARLES HALLÉ, who during the long period that he has been before the public has done more than any other single artist to promulgate a taste for music of the highest class, commenced his seventeenth series of eight pianoforte recitals, at St. James's Hall, on the 4th ult. Last year it will be remembered, he restricted himself to performing the entire series of Beethoven's sonatas—a feat which we should fancy no one but himself has attempted in public. This year concerted music again forms the staple of his so-called recitals. For its due presentation, he has secured the valuable co-operation of Mme. Norman-Neruda, Herr C. Ries, Herr L. Straus, and Herr Franz Neruda, &c. As a speciality it is promised that each programme shall contain a work by Johannes Brahms among others, the quintett in F minor the three quartetts for pianoforte and strings, the trio for pianoforte and strings, the trio for pianoforte, violin, and horn, &c. Each recital will terminate with a trio by Beethoven, the remaining items being selected from the works of masters universally recognised as "classic" as well as from those of distinguished representatives of the modern school.

THE pupils of the Royal Normal College and Academy of Music gave a concert on the 15th ult. at Dudley House, by the kind permission of Lord and Lady Dudley. In the course of the concert, Sir Rutherford Alcock, the Treasurer and Mr. F. J. Campbell Principal of the Institution (of which the Duke of Westminster is President), addressed those present and some large donations to the funds of the College were promised. It was stated that there is a large number of applications from the blind to be admitted to the institution, which aims at giving them a thorough musical education, and making them capable of gaining independence by the practice of music as a profession.

MR. FRANCIS E. GLADSTONE, Mus. Bac. gave an organ recital at the Royal Albert Hall, on Saturday the 5th ult. His programme stood as follows:—1. (*a*) Prelude and Fugue (*b*) Allegretto (F. E. Gladstone) 2. Andante (A sharp minor) (S. S. Wesley) 3. (*a*) Meditation (*b*) Fuga alla Handel (A. Guilmant) 4. (*a*) Trio (on a chorale), (*b*) Prelude and Fugue (A minor) (Bach); 5. (*a*) Melody (*b*) Fantasia with a chorale (H. Smart).

SIR HERBERT STANLEY OAKELEY, Professor of Music in Edinburgh University, had the honour of playing, by command, on the organ in St. George's Hall, Windsor Castle, on Saturday afternoon, April 28, before the Queen, the Duchess of Edinburgh, Princess Christian of Schleswig Holstein, Princess Beatrice, and Prince Leopold, the following selection of music:—Prelude for organ (Brosig). Air "But oh what art can reach, what mortal voice can reach the sacred organ's praise?" (Ode to St. Cecilia's Day) Allegro, Organ Concerto, No. 2 and Choruses. "The Nightingale" (*Solo*-

...mael and "Hail, Judæa, happy land" (*Judas Maccabæus*) (Handel) Aria, "Meine gläubigen Herz" (Bach) Chorus, "Ave Verum" (Mozart) Choral Song "Evening and Morning," "Comet at times a voice of days departed" (sung at Edinburgh, Aug 27 1876). The "Edinburgh" March (H. S. Oakeley).

AT the final concert for the present season of the Borough of Hackney Choral Association at the Shoreditch Town Hall, Signor Randegger's *Fridolin* was performed by a band and chorus of nearly 200, conducted by Mr. Ebenezer Prout. The soloists were Mrs. Osgood and Messrs. Shakespeare George Fox and Henry Pope. The work was most warmly received, the composer, who was present, being called for and enthusiastically cheered at the close of the performance.

TWO concerts were given at Cambridge, on the 28th and 29th ult., by the University Musical Society which, under the guidance of Mr. C. Villiers Stanford, has of late shown increased vitality. The one was devoted to chamber-music, the other to orchestral and choral music. The novelties at the first were Brahms's "New Liebeslieder Walzer" (second set Op. 65), and a sonata (MS.) for pianoforte and violin, by C. V. Stanford. The same composers were also responsible for the novelties of the second concert, viz. Brahms's "Rhapsodie," for alto solo and chorus of male voices, and Mr. Stanford's setting of the 66th Psalm for soli, chorus and orchestra, both, we believe, performed for the first time in England. The orchestral works were the overture to Wagner's *Meistersinger* and Schumann's symphony in D minor No. 4. Mdlle. Thekla Friedlaender and Mdlle. Redeker were the vocalists at both. Herr Straus led the concerted chamber and orchestral works and Mr. Stanford conducted.

Musical Notes.

THE solo vocalists engaged for the Handel Festival at the Crystal Palace are Mme. Adelina Patti, Mrs. Alban, Miss Edith Wynne, Mme. Lemmens-Sherrington, Mme. Patey, Mr. W. H. Cummings, Mr. E. Lloyd, Mr. Vernon Rigby, Sig. Foli, Herr Henschel and Mr. Santley. Mr. W. T. Best has been secured as solo organist, Mr. Willing as accompanyist and Sir Michael Costa as conductor. The full rehearsal is announced for Friday the 22nd inst. at twelve o'clock. The dates of the performances are Monday the 25th, *Messiah*; Wednesday the 27th, Selection; Friday the 29th, *Israel in Egypt*; commencing each day at two o'clock. For novelty therefore the audience must look to the miscellaneous selection, which will include excerpts from *Athalie*, *Belshazzar*, *Hercules*, *Joshua*, Dryden's Ode for St. Cecilia's Day, and *Acis and Galatea*, together with four purely instrumental pieces, one of them being a concerto for organ and orchestra.

HERR WAGNER had the honour of being received by Her Majesty and the Royal Family at Windsor Castle on the afternoon of the 27th ult.

M. ROSENSTEIN had the honour of playing, and Herr Henschel the honour of singing, before Her Majesty at Windsor Castle on the 8th ult.

WAGNER'S sixty-fifth birthday was celebrated on the 22nd ult., in the German fashion, at a banquet instituted in his honour at the Cannon Street Hotel by the Liederkranz, if we mistake not the oldest established German musical society in London. Wagner was, of course, present, supported by numerous friends and admirers—Richter, Wilhelmj, Deanreuther, Bache, Cusins, Manns, and many of the leading spirits of the London musical world. On his health being drunk, with musical honours, at the proposition of Herr O. von Ernsthausen, president of the society, and on several occasions in the course of the evening, he addressed the company in the ready, polished, and pithy manner for which, as an orator as a poet, and as a musician, he is so renowned.

MR. A. ELLIS, F.R.S., F.S.A. &c., read a paper on the "Measurement and Settlement of Musical Pitch" at a meeting of the Society of Arts, on the 23rd ult.

AT the 20th monthly meeting of the Musical Association, a paper "On the Gymnastic Training of the Hand for Performing on Keyed Instruments" was read by Mr. S. S. Stratton, of Birmingham.

THE attention of amateurs of the concertina may be called to a course of six concerts now in course of being given by Mr. Richard Blagrove at the Royal Academy of Music. Among other curiosities a quintett for concertina and strings composed by Professor G. A. Macfarren, and the Pilgrim's March from Mendelssohn's *Italian* symphony arranged for eight concertinas, may be heard at the seventh concert, announced for Thursday evening the 7th inst.

THE MONTHLY MUSICAL RECORD, Vol. V. page 103, contains a supplementary note by Mr. Woolhouse on "The Violin Bow" in which the prominent merits of Mr. James Tubbs, of Wardour Street, in the perfect manufacture of violin bows is made known by the most distinguished testimonials. Some of our readers may not be aware of the important fact that Mr. James Tubbs has since become honoured by a special appointment as Bow Maker to His Royal Highness the Duke of Edinburgh. Mr. Tubbs is now engaged in the execution of an order for a handsome presentation bow in gold mountings, &c. for the celebrated violinist Wilhelmj bearing the inscription, "To Wilhelmj, from the Orchestra of the Wagner Festival, London 1877."

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The Monthly Musical Record.

JULY 1, 1877

THE WAGNER FESTIVAL.

THE six concerts of excerpts from Wagner's works given at the Royal Albert Hall, a report of which appeared in our last issue were supplemented by two others. Of these we have now to speak, and there is the more reason for so doing, because in some extent they served to atone for sundry unfortunate but unavoidable shortcomings with which, owing to the illness of the Herren Unger and Hill, the festival proper was accompanied. At both a considerable portion of the *Siegfried* music, the omission of which from former programmes was a cause of disappointment to so many, was heard here for the first time. In the opening scene of the drama between Siegfried and Mime, Herr Schlosser, as at Bayreuth, in the rôle of Mime made the most of an opportunity, which had not been previously accorded to him here, of asserting his claims as a humorous and declamatory singer. It is, however, rather as an actor than as a vocalist that he excels. Both in this and in the concluding scene of the forging of the sword, Herr Schlosser, as Mime, and Herr Unger, as Siegfried (some allowance being made for the but partial recovery of the latter from illness), were heard at their best. On another occasion a large portion of the second act of *Siegfried*, comprising the scene in the forest, whither Siegfried is brought by Mime to slay the dragon, together with the beautiful bird music, and the final scene of the opera—the awakening of Brunnhilde—were included in the programme. But, alas! we were again doomed to disappointment, for the former portion was so mercilessly curtailed as to be almost incomprehensible to the majority of the audience, who were not previously acquainted with the work, and in the latter Herr Unger was evidently suffering so much from over-fatigue, and from his voice being impaired by recent indisposition, that, notwithstanding Frau Materna's vigorous singing and splendid declamation, half the force of this imposing scene, as a duet, was lost from want of adequate support. That the *Siegfried* music, which more than any other of the extracts from Wagner's dramas drawn upon seemed to stand in need of scenery and dramatic action, should not have had a better chance was the more to be regretted, because many who heard it at Bayreuth expressed their preference for it, asserting that of the four dramas it was the most suitable for presentment as apart from the others in England. Except for the fact of the entire absence of the female element from the first two acts and the consequent difficulty there would be in inducing an Anglo-Italian *prima donna* to postpone her appearance till the third act (supposing, of course, either of our Italian opera-houses to be the scene of action), the entertainment of such an opinion is not perhaps without reason.

At the first of these two concerts Herr Carl Hill, after Frau Materna certainly the most capable of the vocalists engaged, did his best to make amends for the disappointment which his illness had caused at several of the previous concerts, by coming prominently forward with two important pieces from *Die Meistersinger*, which had not been included in the original scheme. These were Hans Sachs's monologue, "Wie duftet doch der Flieder," and his Schusterlied, "Jerum, Jerum." The thoroughly musical charm which pervades both must have led many to wish for a nearer acquaintance with the work from which they were taken. It was doubtless the warm reception accorded to the portion of the beautiful love scene from the second act of *Tristan und Isolde* heard at a previous concert which led to its repetition, as well as to the introduction of a further specimen of the music of this remarkable work, viz., the closing scene of the second act. The remainder of the programmes consisted of repetitions of the "Kaiser marsch" and the "Huldigungs-marsch," and of several scenes from the *Nibelungen* which on their former hearing had made the deepest impression. These were the closing scene from *Das Rheingold*, the "Ritt der Walküren" and the "Feuer" music from *Die Walküre*, and the Rhine-daughters' trio and "Siegfried's Death" from *Götterdämmerung*.

At the conclusion of the last concert the expression of pleasure and satisfaction on the part of the audience reached a pitch of enthusiasm which we have seldom, if ever, witnessed in England. Wagner was again and again recalled, and at last appearing upon the orchestra, addressed a short speech in German to the band, expressive of the great satisfaction he had felt with their playing, and which he requested Mr. Deichmann to translate for the general understanding. Thus ended this great festival—an event without a parallel in the annals of musical history, for never before has a living composer succeeded here or elsewhere in attracting such numerous audiences to a series of eight concerts exclusively consisting of his own compositions, and given in such rapid succession.

So unprecedented an undertaking, though, as was to be regretted, it only aimed at bringing before us one side of Wagner's art, viz., the musical and the poetical, as distinguished from the mimetic and the pictorial, and though it was beset with difficulties, furnishes an ample field for comment and reflection. Of the many examples of Wagner's art work presented, which furnished a tolerably complete epitome of his career as a composer, it is manifestly impossible to speak at length within the space at our command, nor need we again further remark upon the artistic excellence of the performances generally. We cannot but, however, remark upon the extraordinary effect exerted by Wagner's music upon his hearers at large, and in some way try and account for this. All former performances of Wagner's works in this country have been more or less esoteric, and on their meeting with applause the malevolent among his critics have accounted for it by asserting that the audience was a select one, and already prepared to accept his doctrines, or that the house was packed with patriotic Germans determined to support their own countryman if only for the glory which his success would reflect upon themselves. On the present occasion it will not be denied, the performances were, on the contrary, of an eminently exoteric character. Never has Wagner been listened to by so vast and mixed a multitude. Never has he met with such warm, ready and widely-expressed appreciation. The reason does not seem far to seek: it was due, firstly to the peculiar qualities of his music, secondly, to the receptivity of his hearers.

For a just and eloquent characterisation of Wagner and his art-work we feel we cannot do better than refer German readers to Professor Nietzsche's pamphlet,[1] 'Richard Wagner in Bayreuth," from which we venture to translate a few salient passages.

Professor Nietzsche writes:—"Of Wagner, in his capacity of musician, it may be said in general that he has endowed with speech everything in nature which had

[1] *Unzeitgemässe Betrachtungen von Dr. Friedrich Nietzsche. Viertes Stück. Richard Wagner in Bayreuth.* Schloss-Chemnitz: Verlag von Ernst Schmeitzner. London: F. Weisbeer. 1876.

hitherto been speechless, he felt that there must be nothing dumb. He has plunged into the glow of the rising sun, into the forests, clouds, and abysses; he has scaled the tops of the mountains, familiarised himself with the terrors of night, and gazed on the shimmering light of the moon, and in all these he has discovered a mysterious longing to express themselves in sound. Thus the musician turns to advantage the philosopher's saying that there is an will in ultimate and to inanimate nature which [illegible] for being, and this will in every gradation becomes a sounding being." This he explains by calling to mind that, "Before Wagner music was in the main restricted to narrow limits. It confirmed itself with man's usual condition, with that which the Greeks term *ethos*, and with Beethoven first began to discover the language of *pathos*, of the passionate will, and of the dramatic note of the heart of man." He further writes:—"Clearness and intelligibility of expression have been his first aim. His music is never undetermined as to its meaning or wanting in feeling. All that speaks through it, whether mankind or nature, is passionately individualised; storm and fire assume the controlling might of a personal will, all his personages are endowed with articulate utterance, the battle of their passions and the whole whirlpool of opposing circumstances are swayed by an overpowering symphonic consciousness, which, regulated with the utmost circumspection in the end begets agreement out of contention. Wagner's music is in totality formulise a picture of the world, so far as this was understood by the great Ephesian philosopher to consist in harmony begot by strife out of itself, the unity of justice and enmity." And again:—"To quote a more familiar type, Wagner, by the tremendous earnestness and power with which he grasps each matter in hand, reminds us somewhat of Demosthenes. Like him he hides his art or makes us forget it, while at the same time he arrests our whole attention, and like Demosthenes, he is the last and greatest of a long succession of mighty art spirits, and has consequently more to conceal than the first of them. His art operates as nature, as nature recovered and brought down to the level of our sense of perception. He makes no pedantic display of his art, as all previous musicians on occasion have done, by playing with their art in order to exhibit their mastery over it. In the presence of Wagner's art works one thinks not upon the interesting or the entertaining, nor upon Wagner himself, nor upon art in general; one feels only the *absolutely necessary*." Though to some this may appear an exaggerated statement, it is but the expression of what many must have felt.

Now as to the receptivity and enthusiasm shown by his hearers at the late festival, this is to be accounted for by the fact that the great majority of the vast and mixed multitude of hearers brought together unconsciously and undesignedly followed the advice given by Wagner to his friends in 1851—viz., that when at some future time they came together to hear his *Ring des Nibelungen* they should listen to it with "*their real intelligence, not with their critical intelligence*." That many did so was plain from the fact that in more than one instance parts of Wagner's music, which have hitherto been regarded by musicians as the most abstruse of his creations, were the most vociferously applauded. In substantiation of this it is sufficient to recall the manner in which the love duet from *Tristan* was received. Beautiful as it is, one would never have thought that, supplemented as it is with a long orchestral interlude of a soothing and quiescent character, it would have evoked an encore. There is a great deal more in this listening to music with "real rather than with critical intelligence" than at first appears. Much of the opposition that Wagner has met with is unquestionably to be accounted for by the fact that the greater part of it has proceeded from mere dilettanti and critics by profession, who, overlooking the fact of the entire newness and absolute originality of Wagner's art work, have sought to gauge it by certain preconceived canons, laid down for the measurement of the excellence of something perfectly different, and the conditions of which, of course, it would not satisfy. On like grounds it may be accounted for that some in other walks of life than those of musicians and musical critics by profession with one or two notable exceptions, have been among the first to recognise the merit of Wagner's art work, and to take the greatest pains to elucidate and disseminate it.

We regret to hear that in consequence of the enormous expense incurred the Wagner Festival financially proved a failure notwithstanding the immense number of persons who paid for admission. By those familiar with the deceptive capacity of the Royal Albert Hall where so large a proportion of the best seats are held by private proprietors, such a result cannot have been unanticipated. Still, though Wagner has gone home, probably no richer than he came, it must be with feelings of satisfaction that his art has been brought home to so wide a section of our vast population that so immense amount of misconception in regard to it has been removed and that increased interest in it has been aroused. That on his next visit to us Wagner may be accompanied by an entire operatic company, for the purpose of giving stage performances in German of one or more of his later works, does not seem too much to hope.

FRANZ SCHUBERT: A STUDY

By Fr. Niecks.

[*Continued from page* 88.]

THE ORCHESTRAL WORKS.

It is time that from these excursions—which, however, are not unprofitable, as they make us acquainted with the nature of the country through which we are travelling—we return to the main road, and then having heard what has been said about the work, we now hear what the work has to say for itself. The Andante, which forms the introduction of the C major symphony, has at the opening a serene religious character. The horn in unison intones a hymn of praise to God, who is love and goodness:—

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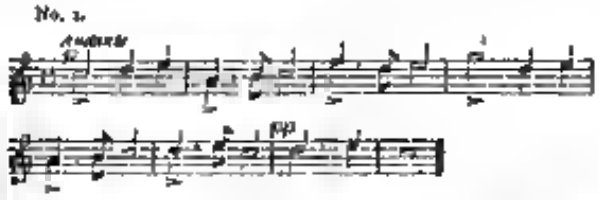
Other instruments, grouped in choirs, take up the hymn, first the oboes, clarinets and bassoons, accompanied by the strings *pizzicato*, then the divided tenors and violoncellos, accompanied by the violins and double-basses, interludes of a few notes, such as organists sometimes play between the lines of hymns, fill up the interstices, and closely connect the strains. Next we hear choirs of instruments answer each other in short phrases, the whole orchestra—trumpets trombones, kettle-drums and all, taking part. The former calm gradually gives way to a

vainly resisted state of excitement. This growing restlessness may be observed in the rousing a flat major outburst in the tripping figure of the violins—which like an undercurrent of worldly thoughts, accompanies the devotional meditations represented by the leading subject—in the syncopation of the violas, and in the motive of the basses and horns which foreshadows coming events, &c.

Greater and greater becomes the attention, less and less the resistance, till at last the remnants of the contemplative mood are sucked up by the rapids of imagination, which shoot along with giddy swiftness through a sunny, laughing world in which sorrowing and praying are heard only like far-off sounds from another sphere. The strings, trumpets, and drums bound along lustily and lightly with a motive the rhythmical basis of which was indicated in the above mentioned bass and horn figure, the woodwind and horns coming running after—

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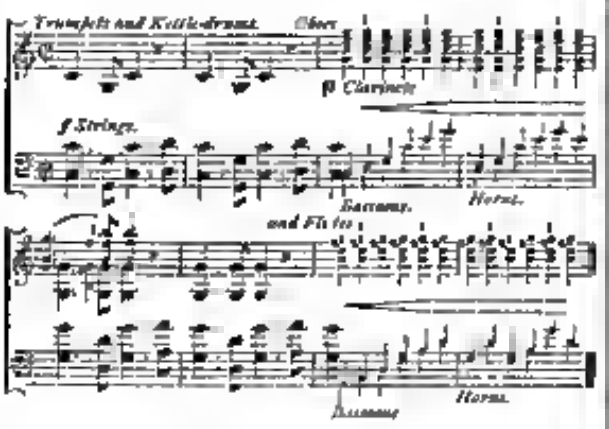
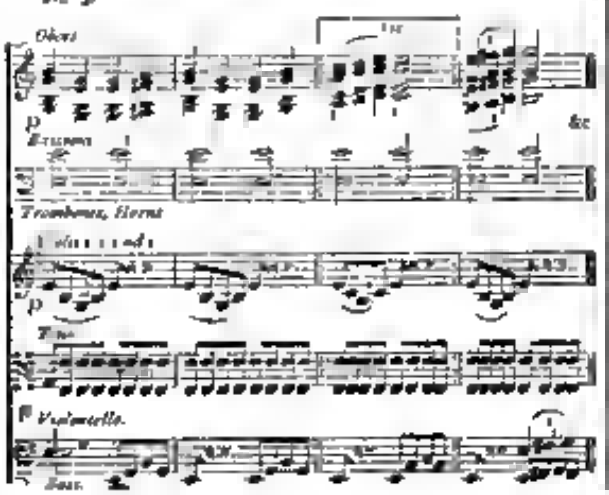

and a life and beaming brightness is displayed which has not its like in the whole range of musical literature. The melody, in thirds and sixths, of the E major subject, is assigned first to the oboes and bassoons then to the flutes and clarinets, while two trombones and horns, which look on complacently and express their approval and complete satisfaction by alternating minims, E or some other note —

No. 3.

The remainder of the oboes and bassoons which follow mingle by the repartee of the flutes and clarinets the first violins and violas twining gracefully round the former, the second violins and violoncellos round the latter, the horns and trombones continuing as before, and the double-basses putting in a word here and there. Then the whole orchestra interrupts the contending parties with shouts of laughter, the basses mimicking them. At last there is a general hubbub. Soon, however, the uproar subsides, and the battling play begins again, and merrier than before the horns sustaining for some time the low G and the violoncellos skipping good humouredly from the pronounced G to the D and G below, then up again, and so on backward and forward. Now and then obstreperous shouts break in upon the indefatigable chattering, which becomes a little damped when the trombones begin a solemn, warning strain. But these awful voices, which make themselves heard in the midst of the gaiety and have the effect of lowering clouds that pass over a sunny landscape are before long drowned in an outburst of irrepressible glee.

And so I might go on telling you of the bright spirit of the music, the charming group ing of instruments, and yet speak to little purpose. The second part brings us new material, but the old appears with new colours, and differently illuminated. The principal motives—

No. 4.

are thrown together in bright confusion with playful vivacity. Let me draw your attention to the lovely transition into the repeat of the first section, with its piquant semitone dissonances which resolve into minor thirds, sustained by the clarinets, dissolved into triplets by the violins, whilst from the tenors, bassoons, cellos, and basses we get retrospective glances of that serene religious calm which we noticed in the introduction, and which the trombones recall so hauntingly in the course of the Allegro; but the flutes, oboe, and clarinet, if we understand them rightly, seem rather to regret that there should be fun and toil, or even pause in, their pleasure and enjoyment. The pause, however, is not of long duration, for soon the horns calls the weary merry makers up again, and away they go first at first softly, but anon as vigorously as ever.

"It is an indication of extraordinary talent that one, who heard so few of his instrumental works, attained such an original treatment of the mass of the orchestra, and of the individual instruments, which often speak together like human voices and a chorus. This resemblance to the vocal organ I have found nowhere in such a striking and surprising manner, except in many works of Beethoven." The truth of these words of Schumann must have been felt by every one who has heard the work.

The Andante is truly of a "heavenly length," indeed, few composers would, with impunity unbosom themselves to such an extent. It is a long stream of fluctuating moods. The sombre opening bars are followed by a

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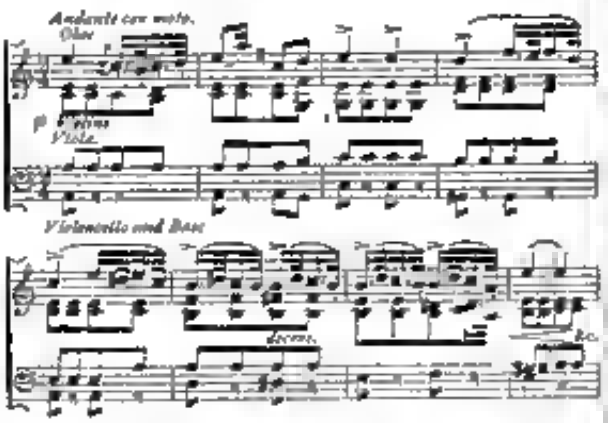
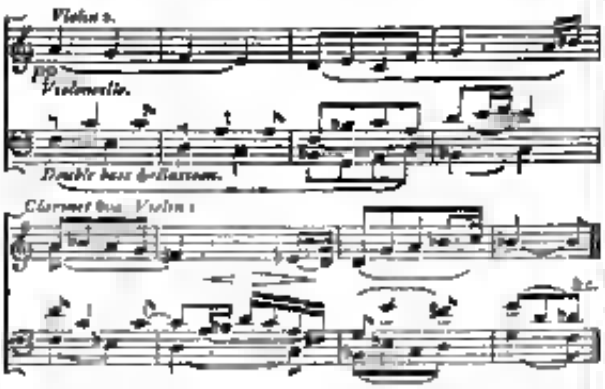
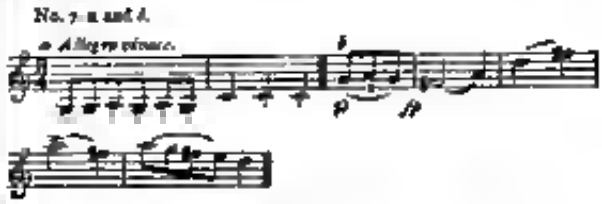
melodious complaint of the oboe, in which the clarinet afterwards joins :—

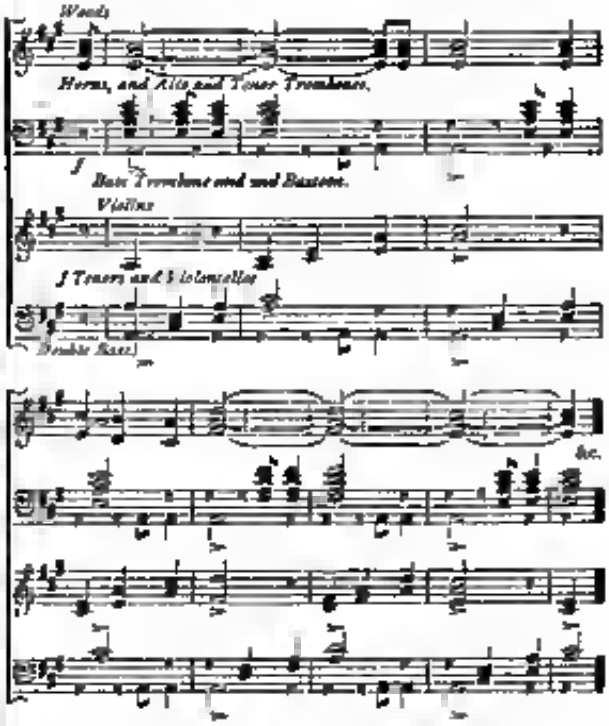
No. 5.

Grief having found vent and relief in sobs, things begin to look less hopeless; anon there come peremptory expostulating words, met by gentle coaxing and so on.

Earnest thoughtfulness characterises the second subject, in F major :—

No. 6.

It is as if the mind had turned away from the little concerns of every day, seemingly so all important, and in reality of no moment, and become wrapt in the contemplation of a greater and nobler object. The composer leads us serenely onward, further and further, till thought is lost in the twilight of a beautiful dreamy vision. There is in this passage something mysterious which takes away our breath, and makes us listen with awed delight—the three trombones *pianissimo* answered by flute oboe and clarinet, then the strings and the wonderful horn notes, sounding (you remember what Schumann said) as if coming from another sphere—but dimmed consciousness gradually awakes to the reality of things, and the first subject appears again. The ornamental additions, alternately assigned to the horn trumpet, and first violin, are of a lovely simplicity, and appropriate to the character of the subject. The second subject also recurs but now in A major, and richly varied. Lastly, the first subject appears once more—this time however, broken up, and its parts distributed among different instruments which often imitate each other, and finally make a most charming exit.

The Scherzo bubbles over with happiness and vivacity. The principal motive (No. 7, *a*), which is introduced by the strings, runs through the whole of the first two parts, the instruments snatching it from each other; now it is warbled by the flute, now chirped forth by the oboe, now given out with a deep chuckle by the basses, now blurted out with antic skips by the kettle-drums, and again in other places it is taken up by the first violins, which bar after bar, are followed by the second violins, the tenors, the violoncellos, and the double basses. The graceful melody, with the beautiful waving lines, which appears first in D major, played by the violins and imitated by the violoncellos, whilst a pleasant titter passes from mouth to mouth among the woods, suggests dancing couples describing sweeping circlets within a larger circle (No. 7, *b*) :—

No. 7, *a* and *b*.

In the trio it is as if the company could contain itself no longer and broke out into a full voiced chorus; when the chorus stops the singing is continued by various solo voices—flutes and oboes, or clarionets and bassoons :—

No. 8.

If we wondered at the liveliness and joyousness of the first movement, what shall we say of the feet? of its darts and dashes, its whisking and whirling, its winged velocity, and more than human vitality? You cannot learn the effect of champagne from description. Well, here is a

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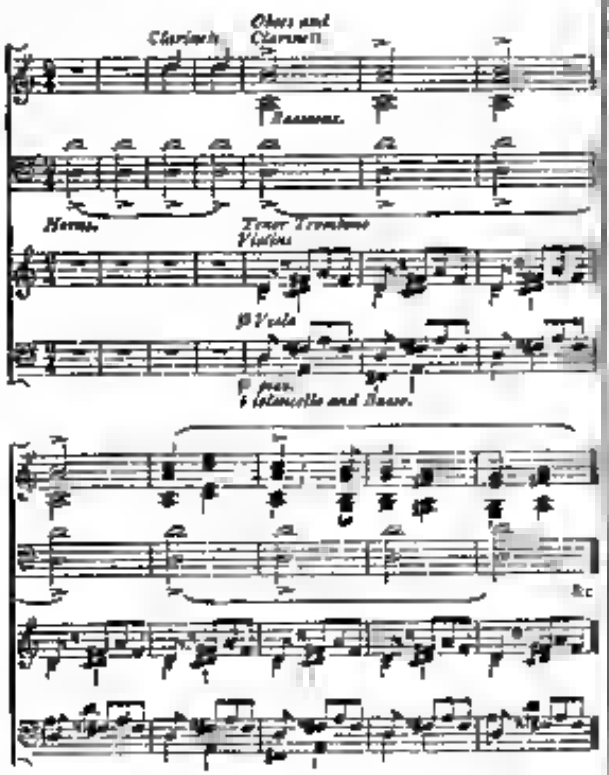
kind of musical, spiritual champagne, do you think analysis could be anything but a dead failure? Not even the reading of the score—or the strumming of it on the piano, will give you an idea of what it really is, you must hear it from the orchestra, and from one which puts its heart, soul, lungs, and fingers into it. But then—

In the second subject one hears the tramping of horses (the triplet figure in the accompaniment), and above it a bold, careless air, it must have been this which made Ambros think of "Magyar heroes riding past, brandishing their sabres."—

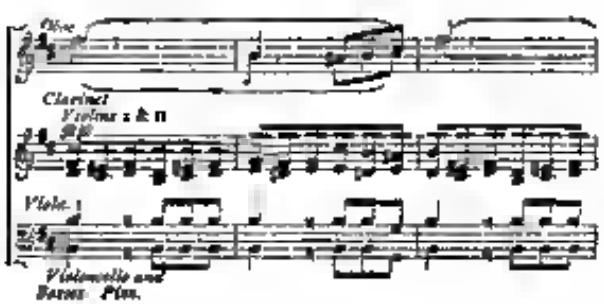
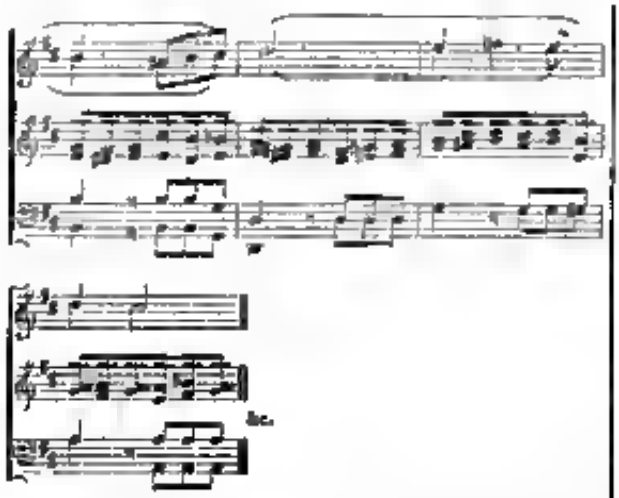
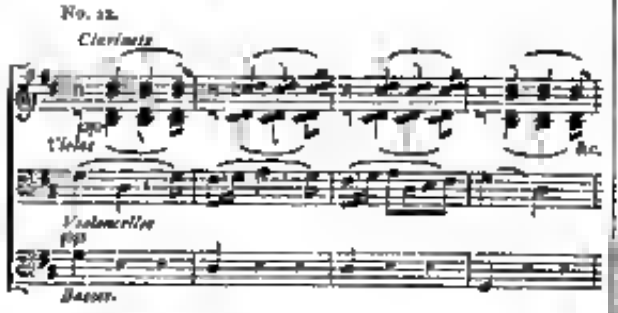
No. 9.

But enough. I will waste no more words.

The real value of the two movements of the incomplete B minor symphony which Schubert composed in 1822, seems to me somewhere between the too high estimate of some Schubert champions, and Reissmann's depreciatory criticism in his book on the composer's life and works. I would not take notice of the latter at all, were it not that I thought an application of cold water might have a sobering effect upon the Schubert enthusiasts, who are now in an alarming state of deliriousness. Here is, in a condensed form, what Reissmann thinks about the two movements:—"They preserve," he says, "no little of the original symphony form, that one is almost tempted to assume that they were composed for other purposes, or at least from other points of view. The first movement, especially, produces the impression of having been written for some spectacular performance. It does not stand higher than the B minor entr'acte to the drama *Rosamunde*. Both themes have the character of a popular song; the second even that of a dance, and this character of the second is yet intensified by the accompaniment, which is not in keeping with the spirit of the symphony. The working out of the themes also corresponds to them; it is extraordinarily light, but the way in which it sometimes abruptly breaks off, and begins again as abruptly without any motive being adduced, makes one infer that there were outward circumstances which justified such a proceeding." The second movement fares somewhat better, still he thinks that "it also is perfectly suitable as an accompaniment, or even an introduction to a scene representation; but, as a symphonic movement, is like the first, too light in weight." Reissmann goes so far as to say that even those works of the master which owe their existence rather to his delight in playing with tones and sounds than to a real recognisable ideal content, stand higher than these symphonic movements, which reveal such a contents. But this contents appears too insignificant—at least not at all "symphonic." As I said before, I do not altogether agree with this criticism, nevertheless there is a great deal of truth in it, and therefore it can be confidently recommended to the consideration of the extollers of the work. Though I admit that the symphony in a light fabric, the material of which is neither very substantial nor firmly put together, I on the other hand, hold that Reissmann has not done justice to the many beauties of the work, and certainly emphasises its weaknesses too strongly. His argument that Schubert may have intended the two movements for something else than a symphony, proves nothing. The defects of construction are characteristic of Schubert, and, with a few exceptions, will be found in all his larger works. The contents also are as characteristic of the man as the form in of the artist. The material, though it be light, was not unfit for a symphony, not as Beethoven's symphony of course, but an idyllic Schubert one. It is another question whether he ought not to have employed it differently. This we shall see in our examination of the two movements.

After a gloomy eight-bar phrase given out by the double basses and violoncellos—

No. 10.

the first and second violins begin with a semiquaver figure, which reminds one of the wind rushing through the trees on a dreary night, the *pizzicato* of the basses, violoncellos, and tenors makes the scene still more dismal. Four bars later, the just mentioned instruments continuing in the same manner, the oboe and clarinet utter sad and ugh out elegiac strains—

No. 11.

interrupted by the grossing of the horns, bassoons and bass trombone the second strain accompanied by the low moans of the horns; thus when the fifth joins in, there is a rolling as if the sorrow was becoming too big for the heart followed by a piercing shriek and deep groans—even more the swelling but now more protracted and painful, and ending in a long, loud outcry, in which the whole orchestra takes part. This closes the first subject. I do not think I am exaggerating to say that it represents one of the finest and most moving pictures imaginable, of which the strings paint the landscape, the winds the figures. But what follows? Remember, where we stopped there was full close in B minor. The bassoons and horns now sustain the note of the third of the last chord during two crotchets two bars and one crotchet and then slide, as quickly as possible, into the key of C major in which the second subject is to make, and to be kept into does make, its appearance. The accompanying instruments—the double basses which mark the first crotchet of the bar *pizzicato*, and the divided tenors and two clarinets which play syncopated notes, thirds and seconds—begin at once. The melody is at first assigned to the violoncellos—

The theme, as at first given out, has an air of languid, negligent gaiety with the sadness which it is intended to suppress peeping through. But what of sublimeness there is in the theme is lost in the course of its development, indeed the rest of the part soundeth tunes common place. The working out section, which is followed by a repetition of the first (in A minor) and the second subject (in D major), contains touches that are worthy of the first subject. Still it, as a whole as the whole movement, makes one regret that the author did not try what filing, cutting, and rewriting would do.

Instead of adopting Reissmann's theory that the movements were intended for something less grand than a symphony, I would suppose them to have been thrown aside by the composer because the execution did not come up to his idea, and patience, or the state of mind requisite for the task, failing he was prevented from taking it up again. I do not think that the abrupt breaking off, and the equally abrupt beginning again in the second subject of which Reissmann speaks, offer any difficulty to the mind or need just fixation by outward occurrences. Thoughts of sadness of terror starting up in the midst of joy would explain such a proceeding satisfactorily. But the great and real fault of the movement and a very common one with Schubert in that the two subjects are placed side by side without any intermediate connecting links. The most incongruous thoughts may interrupt our meditations, but we cannot come forward with an argument which contains two distinct propositions without indicating the logical connection be it of thought or feeling, between them. Now this logical bridge (I don't mean a mere bridge of notes and chords) is wanting in this case and if the right of this work to the name of symphony is to be refused to it, this can be done only for the reason that a symphony in the expression of a whole of logical feeling, the emotional accompaniment of reasoned thinking. But logic is not Schubert's forte, and he few works of his do we feel the want of it so much. Generally he brings forward themes which bear the impress of unmistakable kinship on them, and therefore a formal introduction can without much impropriety and inconvenience be dispensed with. For instance can his C major symphony, also the next movement of the present work.

The second movement the "Andante non molto," keeps throughout on the same level, but it must be confessed the level is not a very high one. We do not come on bold misty craggy mountains, pathless forests; we are not deafened by roaring torrents and booming seas, nor frightened by thunder and lightning nor blinded and oppressed by a dazzling mounting sun. Then all in peace, contentment, happiness, smooth pasturage, with sleek cattle quietly grazing, well cultivated fields hemmed in towards the country lane by green hedges; not far off a limpid brook gliding, now silently now gently whispering along its shallow bed, and the whole serenely illuminated by the subdued light of the setting sun, for it is late in the afternoon and in an hour or two the sun will disappear behind those mountains which form the dark background to this pleasing picture. Who has not at some time or other been impressed by such a scene? and he who has been cannot fail to experience sensations of a similar kind on hearing this Andante. The calm, the almost religious complacency of some of its parts, and the mild loveliness and suavity which pervade the movement soothe and rock us into a dreamy state of semi wakefulness. Tones then seem to start up forebodings, dark and indefinite as that gloomy mountain-side, shaking the soul with fear and trembling. But the future is soon dispelled by the present the distant by the near and once more we are beguiled by the play of colours by the sough of the winds, and the innumerable other elements of which such a scene is composed. Quaint and unison they small to your mind former impressions, and do little good especially in this case when the thoughts are so slight that they can awake interest only in their connect and in their proper dress. Much of the charm of this movement is due to the distribution and redistribution of the various phrases among different sets of instruments, and the rest to the gentle, benefitant spirit which breathes forth from the whole, and fills the listener with peaceful joy.

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The number of Schubert's symphonic compositions runs up to nine. Of these we have discussed the best, the incomplete Eighth and the Ninth. The other seven, one of which is only a sketch, belong to an earlier time of his life, when he had not yet attained the power of expressing his individuality with freedom and truth in the greater instrumental forms. I, therefore, do not think it is too bold to prophesy that the experiments made to bring into vogue some of the other symphonies of Schubert—as, for instance the Tragic and the Sixth—will remain experiments, and that these works will live, at best, only a short, artificial, hot-house life; in fact, they belong already to the past. Of the earlier symphonies I know only the Tragic, but the diminution in originality of thought and in mastery of form and expression which one cannot help noticing on tracing Schubert's steps backwards—what an advance from the Fourth to the Eighth, and again from the Eighth to the Ninth! I hesitate to decide which is the greater—seems to me to give a strong appearance of probability to the supposition that the Seventh is of less moment than the Eighth and the Third than the Fourth. His other instrumental works may serve as a further support to justify my assertion. Among the larger of these compositions, written before 1824, we find hardly one in which independent thought and artistic treatment and form are combined. Almost all of them are wanting either in the one or the other quality, and where he satisfies our expectations with respect to both—I am thinking of the *Rosamunde* overture and a few other works—the matter and treatment is such as to prove nothing in regard to his capability as a writer of symphonies. No one will read Mr. Grove's very interesting and plexsantly written appendix to Mr. Coleridge's translation of Kreissle's Life of Schubert, where the story is told of an expedition to Vienna for the discovery of Schubert compositions, and of how the diligent investigator was rewarded with enormous finds, without gaining much information and without feeling grateful to Mr. Grove for the good service he has done to the art. We are, however, not able to go with him the whole length of his enthusiasm. He thinks the result of the performances of the Fourth and Seventh Symphonies at the Crystal Palace proves conclusively that the rest of the nine are also worthy of being played and printed. "Schubert's First Symphony," Mr. Grove writes, "ought to be as interesting as Mendelssohn's first—a work which is constantly played, and enjoyed every time it is heard. And of the First this is scarcely less true than of the Second, Third, Fourth, Fifth, and Sixth also." I must confess this kind of logic is not quite convincing. Indeed, it can be so only to him who has made up his mind beforehand in favour of the opinion expressed by Mr. Grove. Nevertheless—quite apart from what I have remarked in an earlier part of these papers on Schubert—that much is played of Mendelssohn, and has been dragged out from darkness, which it would have been better for the reputation of the composer to have left unperformed and unpublished—it must be admitted that two such different natures cannot be compared; and besides Mendelssohn was not only like Schubert a precocious genius, but also a carefully-trained and educated one, which Schubert was not. I venture to think that if the Fourth and Seventh Symphonies of Schubert had been presented by any living composer, especially any young composer without reputation, they would never have had the honour of being performed at the Crystal Palace. That the slow movement of the Tragic is fine that the other movements contain many interesting and beautiful details, and that the whole impresses one as the work of a musically highly gifted nature with a facile pen, I am the last person to deny; but if there is so much room in our programmes, and such a thirst for novelties, why not rather encourage young living composers by bringing forward their works of promise than lower our veneration of the great masters of the past and the standard by which the rising generation of artists may measure themselves, and the public generally be educated, by the performance of their imperfect and immature works? If some concert institution had brought Schubert's symphonies to a hearing sixty or even fifty years ago it would have been a praiseworthy action. Now it is detrimental, and at best serves to appease curiosity.

To conclude my notice of the symphonies I add a list, with dates, of the nine composed by Schubert.—First Symphony, in D major (1813); Second Symphony, in B flat major (commenced December 10th, 1814; finished March 24th, 1815). Third Symphony, in D major (1815). Fourth Symphony, in C minor, called the "Tragic" (1816). Fifth Symphony, in B flat major (1816); Sixth Symphony, in C major (finished in February, 1818); Seventh Symphony, in E major (sketched in 1821); the Eighth Symphony, in B minor (two movements, 1822), and the Ninth, in C major (1828).

(To be continued.)

CHOPIN: HIS LIFE AND WORKS.

By Dr. Julius Schucht.

Translated from the German, with the Author's permission, by A. H. W. and E. H. C.

(Continued from page 89.)

If we now examine Chopin's first works, we shall at once be struck by their distinctive character. Not till they arrive at their second period do great musicians, in general, display originality of conception; the works of their first period partake of the common type of their contemporaries, and are without a characteristic physiognomy. Chopin is an exception to this rule. Even his Op. 1, a Rondo in C minor, departs from the ordinary rondo form; it is marked by a peculiar construction of melody and a freedom of modulation, such as Beethoven would hardly have allowed himself. He modulates from C minor into E major, C sharp minor, C sharp minor, A flat major, C minor, D flat major, and for the end again into C minor; that is, the themes stand in this order of modulation.

Of *current* pianoforte passages there are but few to be found, and these few are woven into such a form (for instance, an ascending and descending scale below a *cantilene*) as to defy recognition.

Op. 2, Variations on "Là ci darem la mano," from *Don Juan*, contain in the introduction passages of unprecedented peculiarity. So free and wild is the inspiration from which his ideas flow that they cannot be restrained within the ordinary limits of bars; his bars rarely have the normal number of members, but contain triplets, groups of 5, 6, or even more notes, producing the strangest rhythmical effect. This peculiarity of his passages, which contain 13, 16, 20, 23, and even 64 notes, greatly increases the difficulty of performing them. To represent adequately the musical idea contained in most of them, to give with accuracy the grouping, the accentuation, and the formation of the melody, is a task to which few are equal. For this not only is a certain measure of *virtuosité* indispensable, but also a deep, intelligent understanding and an instantaneous perception of the rhythmical construction. A pianist without this perception would produce only a mere chaos of tones, from which it would be hardly possible to extract a single idea. For instance, how difficult is the

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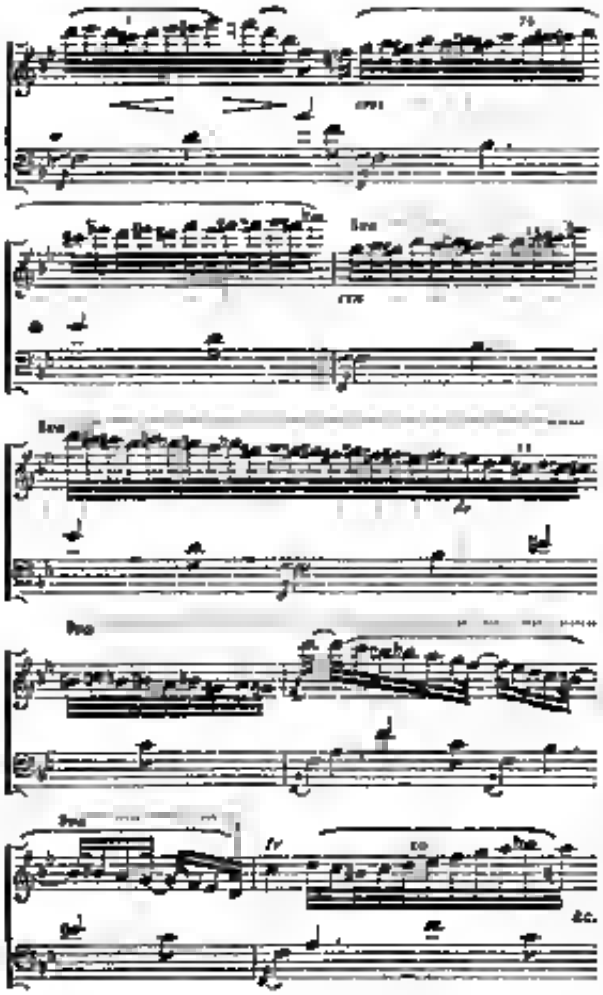
following passage, owing to the correctness with which it must be phrased —

Any one can play the notes in time, but to bring out the thought in a plastic form is less easy. It may be seen at a single glance that the ¾ time predominates, but in group and accent it currently requires inflection. To let these waves of sound rush by imperceptibly, be the execution ever so finished and smooth, is to produce notes undoubtedly but not to express thought. The comprehension and rendering of such passages would therefore be materially facilitated by indications here and there of the accentuation.

The variations of this Op. 2 do not differ greatly from the ordinary variation form; but in the succeeding polacca the peculiarity of Chopin's figural treatment is again conspicuous. Freshness and life combined with boldness and spirit, are the predominant characteristics of the *Don Juan* Variations. Of them R. Schumann writes thus:—"Every composer presents a distinct aspect on paper. The look of Beethoven's music differs from that of Mozart's, much in the same way as the look of Jean Paul's prose differs from that of Goethe's. But everywhere in these *Don Juan* variations strange eyes seem to be gazing at you from the paper. In some places it was bleares, and I fancied that I could detect the presence of Mozart's 'Là ci darem la mano,' but clothed in a new dress of chords. Genius is manifested in every bar of the variation of the adagio and the final movement." The introduction is the most original part of the composition but Schumann regards it as subordinated to the rest. Even if these two works were not among the first essays of the composer, but belonged to a later period, their peculiar independence would still proclaim a genius of rare originality. This genius was most fully recognised by R. Schumann, his marked sympathy and interest were bestowed on nearly all Chopin's compositions, and in the paper (*Neue Zeitschrift für Musik*) of which Schumann was editor, they received the highest and most enthusiastic commendations. On first acquaintance with this strange abstract we are not sympathetically moved for equally to German and to Italian. Chopin's music presents an unfamiliar type. Now for the first time the Sclavonic nationality, which so markedly colours Chopin's compositions, exhibited itself in considerable musical work; and before them power has fully left we must have been penetrated by the new atmosphere. Chopin is thus the first great Sclavonic composer who has attempted in poetry, in a more important form, the mental and emotional life of his nation.

This Sclavonic type is so predominant in his first period that it betrays its originality at a glance. Germans, Franks, and Italians have each expressed in music the principal traits of their several characters and their inner life, so that we can in a moment distinguish between them, and on the evidence of the national peculiarities exhibited say this is German music, that Italian, and that French. And thus it may be asserted that, since the time of Chopin, there has appeared in music a Polish or Sclavonic nationality, having its own characteristics, its own inner life and emotions, as easily recognised and as definitely expressed as the other nationalities.

Practical proof of the above remark may be found in Op. 50 Rondeau à la Mazurka, which is not constructed in the usual rondo form. But the so called rondo melody, with its accessory passages, is supplied exclusively by real Sclavonic melody, harmony and rhythmical figures. Here, too, we see that salient trait of the Sclavonic character which manifests itself in their poetry and their art in their public and in their private life—namely, their incessant harping upon a single theme, the constant prosecution of one idea, the inability to abandon a particular conception or invention, the persistent pursuit of one train of thought or exhortation, the revelling in a single phase of emotion, and the everlasting "wandering about" in one and the same region of thought. In Chopin's compositions all these different forms of the same characteristic qualities show themselves very remarkably in the frequent repetition of one and the same melodic figure which weds itself through all the keys. And this one idea will often repeat itself five or six times on the same interval without modification of time or of accompaniment or harmony. A pianist whose rendering of such a passage is always the same gives it an appearance of monotony; and in imparting to this repeated idea different aspects by varied shades of expression—by playing lightly at first and gradually becoming more emphatic—lies the great art of poetic interpretation.

As in conversation we raise our voices, and in the constant repetition of the same thought or idea become more and more excited and emphatic, so it is in music. And while music offers a far richer vocabulary of expression, it will not be hard to the true artist to give to the same phrase a new colouring by increasing or diminishing the time, or by varied shades of expression, and thus to make the in-

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terest of the phrase rise or fall et will. A gifted *virtuoso* will without difficulty repeat a phrase of four bars e dozen times, varying the expression each time. And this faculty is, next to the necessary execution, the most requisite qualification for playing Chopin with mind and intelligence.

Unfortunately we often hear not only among amateurs, but also et concerts (and therefore by so-called *virtuosi*) the same passage repeated over and over again without the slightest modification either of tone or time. But a little reflection should instantly convince that such monotonous equality could never have been the intention of the composer. The marks of expression are not always to be depended upon; for, though in some of Chopin's works they are very plentifully given, in others there are very few. The mind of the performer must therefore try fully to discern and enter into the spirit of the composer; and this the purely mechanical player can never do. The above described peculiarity of the Sclavonic nationality Chopin inherits to the fullest extent, but it certainly should not be regarded as one of the highest attributes of his works; in fact, it is the blemish of some of his productions. Not only in real life, but in art also, there should be a certain measure of moderation in the expression of feeling; and this limit is only too easily overstepped by a man of excitable temperament when he is under the spell of any specially agitating influence. It was so sometimes with Chopin. At first it was the grief of a homeless wanderer yearning for his lost country; then it was the misery caused by the loss of his beloved friend; again it was the natural melancholy of his temperament and dissatisfaction with the imperfections of his career—all these combined continually exercised upon him a detrimental influence, manifesting itself in his music where his frame of mind is represented.

Op. 6 (four Mazurkas) and Op. 7 (five Mazurkas) are examples of this melancholy disposition. They are for the most part written in the minor key and accompanied by numerous discords; that peculiar Sclavonic element of melancholy pervades them throughout, but once or twice they unexpectedly burst out into joy and merriment, only to subside again as quickly into sadness and grief. A smile appears amid tears of bitterness; wild bacchanalian merriment arises for the moment, but it is no pure or lasting joy; the heart is gnawed by a cruel sorrow stifling the unalloyed happiness which strives to make a way for itself.

Thus Chopin displays to us in these his first works his own peculiar individuality, the product of birth, education, and national customs; he is a Pole in heart and soul, and hence comes the originality which is so conspicuous in his earlier compositions. It is thoroughly Polish national sounds which rings out from every bar of these mazurkas. At times, indeed, it would seem as though he had used, note for note, some of the old Sarmatian melodies, so distinctly recognisable is the national origin. In construction they are extremely simple, almost primitive. Two and two bars of mere repetition often form themselves into sections of four or eight bars, and these into periods of sixteen bars.

Some of our worthy composers who cling to the belief that new ideas and thoughts can only be represented by new forms, may here learn that the most original ideas may be adequately expressed in the simplest and most primitive forms. There is no greater error than to ignore entirely the elementary construction of sections and periods and to scribble down a chaos of notes, thinking this to be originality. It is what many of our composers do endeavouring thereby to conceal their lack of inventive power. The mystic and the obscure are not necessarily either intellectual or beautiful, and if they do not agree with the laws of aesthetics, or with the logical laws of Nature, even though now, they can only be regarded as an absurdity. I will not attempt to ascribe to the above-mentioned mazurkas any special artistic worth; they are musical trifles in a lyric shape, but they exemplify the truth that the simplest musical forms are perfectly calculated to express the newest and most original thoughts. There is no necessity then to forsake the old established forms in order to represent new ideas. Beautiful thoughts must be clothed in beautiful forms, if a standard of ideal perfection is to be attained.

(To be continued.)

Foreign Correspondence.

MUSIC IN NORTH GERMANY

[FROM ONE SPECIAL CORRESPONDENT.]

LEIPZIG, *June* 1877.

One quiet summer season has only been interrupted by four performances at the Gewandhaus, three of which were examination concerts of the Royal Conservatoire, at which the pianoforte playing was extremely good. The best was a performance of the first movement of Rubinstein's in minor concerto (No. 4) by Frl. Martha Ivanoson, from Moscow. Equally pleasing were the renderings of the first movement of Mozart's in major concerto (with a cadenza by Reinecke) by Miss Amina Goodwin, from Manchester; and the second and third movements of Beethoven's G major concerto (No. 4, with a cadenza by Jadassohn) by Frl. Ingeborg Erichsen, from Christiania. Miss Helen Hopekirk, from Edinburgh, and Miss Kate Ockleston, from Knutsford, near Manchester, gave a charming performance of Reinecke's pleasing improvisata on "La Belle Gabrielle," for two pianofortes, and Weber's 'Perpetuum mobile' al unisono.' We praised Miss Ockleston in our last letter; to-day we must add that both ladies are among the most gifted of the pupils of our Conservatoire. Miss Amina Goodwin (scarcely fourteen years old) created quite a sensation by the extraordinary talent which she exhibited. Of the gentlemen pianists, Mr. Richard Rickard from Birmingham, in the second and third movements of Chopin's E minor concerto, and Mr. Algernon Ashton, from Durham, in Schumann's Concertstück in G major (Op. 92), distinguished themselves the most. Excellent was the performance of a very difficult concerto for violoncello, by Schrotzi, by Herr Hegbeiler, from Markneukirchen. Of the singers, we mention with praise Herr August Menche from Malchin, in Mecklenburg, for his rendering of the aria "Ach, mir leuchtet unsonst," from Méhul's opera, *Jacob and his Sons*; Frl. Johanna Schumacher, from Rostock, in the aria "O, Du, die Wunder verkündet in Zion," from Handel's *Messiah*; and Frl. Elise Tetzner from Chemnitz. Frl. Schumacher has a splendid contralto voice, while Frl. Tetzner has a fine soprano. The last-named lady sang three songs by Herr Hans Schmidt from Pellin, in Livonia—a pupil of the Conservatoire—which show great talent. Other specimens of composing by the pupils of the establishment, which we heard at the fifth examination concert, were an andante for string quartett, by Mr. Henry Davey of Brighton; a sonata for piano and violin, by Herr Edmund Ohl, from Reichenberg, in Bohemia; and a trio for piano, violin, and violoncello, by Herr Edward Schütt, from St. Petersburg.

On Sunday, June 3rd, Herr Eugen Gura, a former member of our Opera, gave a *matinée*. He sang Schubert's collection of songs entitled, 'Die schöne Müllerin,' accompanied by Capellmeister Reinecke. Wilhelm Müller the author of the poems was born at Dessau, on the 7th October, 1795—and died there in 1827. He was a philologist and head-master of the Gymnasium, and later became librarian to the Duke. His poems, which are mostly lyrical, are of a thoroughly noble and reflective but, at the same time, simple character. The glowing romanticism of a Heine he did not possess, but a pure fervent tone pervades them all—and every one must be pleased with the idyllic contents of the twenty-three poems of the 'Schöne Müllerin.' They are, however, genuine German songs.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *June 12th*, 1877.

THE place of concerts in my monthly report must be filled up this time by a necrologue. Herr Dr Ludwig Ritter von Köchel, Imperial Councillor, died, after a long illness, on June 3rd, in the 78th year of his life. In musical circles he is well known as the editor of the chronological thematic catalogue of the works of Mozart (Leipsic: Breitkopf & Härtel, 1862). He published also a biography of Johann Josef Fux Imperial Kapellmeister in the years 1698 to 1741 (Vienna: Hölder 1869), that work including also the thematic catalogue of the same composer. Further: The "Imperial Hof Musikkapelle in Vienna from 1543 to 1867" (Vienna: Hölder 1869). In addition to his catalogue of Mozart's works, he is to be remembered for another great and eternal merit, viz.—that he was the particular proposer of a complete edition of the works of Mozart of which Breitkopf & Härtel have already published the songs and canons, two masses, and the *Requiem*. This great enterprise Köchel supported in a magnanimous manner and may fairly be called the proper founder of it. He was likewise very learned in physical sciences, particularly in botany and mineralogy. After having finished the instruction of the sons of Archduke Charles (he conducted at Aspern), Köchel occupied himself assiduously with his favourite branches of study. His musical books and musical collections, including the works of Mozart, printed and not printed, he bequeathed to the library of the Gesellschaft der Musikfreunde, some very valuable autographs (Köchel's Mozart Catalogue, Nos. 194, 337, 193, 260, and 618) to the Imperial Library. His Mozart Catalogue, with many additions, was handed to Messrs. Breitkopf & Härtel for publication of the necessary appendix. In his last will he ordered Mozart's *Requiem* to be executed after his death. It was therefore performed (June 8th) in the Hof Pfarrkirche of St. Augustin (the soli being sung by Frau Dustmann and the members of the Hofoper, Frl. Tremel, Herren Walter and Mayerhofer), chorus and orchestra likewise from the Hofoper. It was a real solemnity which filled the church with friends of the deceased and many adorers of Mozart's genius. The very same day the subscribers of the Gesammt Ausgabe of Mozart's works received the score of the said *Requiem* (revised by Brahms) in the new edition. Köchel having been presented with it three weeks before, it came to him as his messenger of death. In Köchel we have lost a man of excellent private character, noble and generous in thoughts and actions—a gentleman in the strictest sense of the word. Blessed be his memory!

Of the Hofoper there is but little to say. Frau Lucca has finished her gastspiel with a very favourable result. She performed Selica, Frau Fluth, Valentine (twice), Mignon and Angela—the house being filled every evening when she sang. Meantime she has taken leave of the stage (I hope not for ever) in Prague, in the same town where she was first recognised as a valuable artist. We have once heard Frl. Anna Rigl as Lucia. This singer belonged two years ago to our Conservatorium; she has sung in Madrid and elsewhere, and it was the intention to offer her an engagement in Vienna, but her *début* showed her voice to be too small for our great theatre and wanting the necessary force for dramatic rôles. As an actress, too, she showed still too much of the beginner. But why press on so rapidly? Too many singers, instead of taking care of a fine constitution, take off their school-shoes and stumble on the threshold by studying first rôles, and are all impatience to be admitted as *prime donne* in the first opera houses. Some are lucky; many are ruined. Can it be otherwise in our times of excessively brilliant engagements? After an interruption of two years, we have heard again a Suhubert's little but meritorious opera *Der Häusliche Krieg*. It was a pretty performance, and rejoiced the audience. The original libretto, by Castelli, has been revised after a French adaptation by Wilhelmi which demanded some transposition of the order of the airs, duos &c.; the finale too, was moderately shortened. The singers—the ladies Dillner, Kupfer, Taglioni, Herren Meyerhofer, Walther &c.—were all praiseworthy; the chorus singing with verve. The new season in autumn is likely to be inaugurated by a new opera, *Der Landfriede* by Ig. Brüll, the composer of *Das goldene Kreuz*. Wagner's *Rhein-ritt* will be the next novelty.

Operas performed from May 16th to June 12th:—*Afrikanerin, Hochzeit des Figaro, Ludwig Weber von Windsor, Hugenotten* (twice), *Lucrezia Borgia, Lohengrin, Mignon, Don Juan, Prophet, Stummes von Portici, Robert der Teufel, Der häusliche Krieg* (three times), *Der schwarze Domino, Herzog Tannhäuser, Aida, Weisse Frau, Meistersinger, Lucia, Faust, Zauberflöte.*

Correspondence.

WOMEN AS COMPOSERS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the article on Franz Schubert, which appeared in the MONTHLY MUSICAL RECORD last February the writer observes, "Is it not strange that although so many women have attained to high places in literature, there is not one woman composer who could be ranked with a Miss Browning, George Eliot, George Sand, and others?" It is a fact which has often been commented on, but as yet no satisfactory answer has been found to the question, "why women who so frequently distinguish themselves in other branches of art, being able even in some cases to claim equal merit with the most talented of the superior sex, should have never aspired to an honourable position in the ranks of composers?" I now propose to suggest a few of the reasons which I believe to have caused this apparent incapacity—this want of musical creative power in women. I said *apparent* with intention, for my object is to try and show that women are *not* by nature debarred from excelling in this branch of art any more than in the others. On the contrary being usually gifted with a lively imagination—combined with a peculiar sensitiveness and delicacy" (as the writer above referred to observes), these qualities are admirably adapted for the cultivation of an art which, in such a high degree is dependent on the feelings. What language so capable as music of expressing all the varied emotions of passion and tenderness by which woman, in a far greater measure than man is governed? How is it, then, that so few seem to have felt within them the fire of true genius bidding them pour out their thoughts in harmonious and sweet sounds, and find therein that comfort which can never be met with elsewhere.

My own opinion is that this power does at first in many women, but that it is destroyed or at least prevented from bearing worthy fruits, by various causes. Firstly a woman endowed with a lively excitable imagination, rarely possesses the enormous perseverance and energy necessary for a composer: she cannot climb the steep and weary hill before her, nor struggle against the innumerable disappointments and disheartening obstacles which meet her at every turn—for success and fame are slow in coming to nearly all, but more especially to the composer. So she will not wait and work in patience but prefers to waste her talents on frivolous compositions to satisfy the tastes of a certain class of people by which means she will gain no doubt more applause from the general public than had she aspired to something higher and nobler. It is an established maxim that "a woman can never be a great composer" and I do not mean to dispute its truth: certainly no female Beethoven has appeared as yet, nor do I think that such will ever be the case: seeing a life everything else, as woman has the *physical* strength without which such a genius could not exist. I do not even contemplate the possibility of any rivalry with the present masters of the field of composition. All I would maintain is that many a woman's talent is wasted by her undecided vacillating spirit and that were she only to aspire humbly but earnestly to a higher form of art, there is every cause to believe that she might work out a path of distinction for herself. So in music as in literature and painting a man's work might be easily distinguished from that of a woman: but withal each should possess merits to be gratefully recognised and mutual profit be gathered therefrom. My object in writing this will have been obtained if my remarks serve in any degree to encourage and stimulate to fresh efforts of perseverance any who may have been disheartened and taught to have an exaggerated depreciation of their own capabilities by those who are continually impressing upon their minds the disagreeable truth that "women can never be a great composer."

ARTISTE.

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Reviews.

Life of Chopin. By FRANZ LISZT. Translated from the French by M. WALKER COCK. London: William Reeves.

MR. REEVES seems to us to have done good service in reprinting a number of works on musical subjects originally published in America. We have already had occasion to call attention to F. L. Ritter's "History of Music" and Lampadius's "Life of Mendelssohn;" we are now called upon to speak of Liszt's "Life of Chopin," and are looking forward to doing the like with a translation of Schumann's "Collected Writings," which for some time past has been promised, and is now on the eve of publication if, indeed, it has not already actually appeared.

Liszt's "Life of Chopin" will not come before our readers altogether as a new book, it having been already largely drawn upon for biographical particulars by Dr. Julius Schaedt for his paper on "Chopin: His Life and Works," a translation of which is now in course of publication in our columns. It was originally written in French, and first published in Paris by M. Escudier in 1851, under the simple title, "F. Chopin"—a far more appropriate one, as it seems to us, than that adopted by the translator, for, regarded as an account of Chopin's life, there is no denying that it is very incomplete in the biographical particulars advanced. In point of fact it was not seem by any means to have made it his aim to furnish a complete account of Chopin's life and artistic career, but rather such a brief sketch as might serve as a fitting tribute to the memory of a friend whom he so dearly loved, and who, as an artist and a composer by his original, passionate, and romantic feeling was so near akin to himself. We should not complain, therefore, if to some extent Liszt's book fails to satisfy the expectations held out by the title adopted by its translator. Liszt with his strong artistic feelings, vivid imagination, wide knowledge of the world, extensive culture, wondrous command of language, and poetic mode of expression is not the man when writing a book to confine himself to dry matter of fact, interspersed with amusing anecdotes, but is given rather to moralise, to poetise, and to philosophise, and with a pen as ready as his fingers when playing the piano, to clothe all he has to say—a words of poetic fervour and impassioned eloquence. Though the elegance and eloquence of his diction—which may not improbably, perhaps, be characterised as sometimes bearing a close relationship to that of Victor Hugo—cannot but suffer by translation, enough of it remains to enable the English reader to form a fair conception of the original. The matter on which it is based remains undisturbed, and this is the most important point. But though we may read certain books for the sake of their literary style the great majority commend themselves to us by their contents. Of Liszt's writings it may be said that they are valuable on both accounts. In the present instance Liszt's book on Chopin tells us quite as much, if not more, of Chopin's surroundings than of Chopin himself. But though we may regret that his artistic career, his journeys, and manner of life are not treated more in detail, we cannot but be pleased with the vivid and vigorous manner in which the character is depicted. After reading Liszt's short sketch of Poland and of the picturesque and characteristic customs of Chopin's countrymen as instanced particularly by his graphic description of their national dances, the polonaise and the mazurka, we seem to have learnt more than we feel we should have done from any long course of dry historical details. What admirable subjects for illustration by the painter's art! What splendid pictures Liszt's descriptions of the polonaise and mazurka would make were they transferred to canvas! We commend the idea to the exhibitors at the Grosvenor Gallery—one at least of whom has invaded the realms of musical art for titles for his oil creations. But any one who undertakes to paint the polonaise or the mazurka by the light of Liszt's description must leave less to the imagination than either Mr. Whistler has done in his "Nocturnes," or Herr Herkomer in his "Fairy Symphony."

In the course of his book we come upon glowing sketches of Heine, Meyerbeer, Adolphe Nourrit, Hiller, Eugène Delacroix, Niemcewicz, Mickiewicz, Madame George Sand, &c. No less valuable are Liszt's criticisms of Chopin's musical works; the more so as being free from technicalities and scientific terms, but at the same time refined and acute, they will be welcomed and found instructive by the non-musical reader. Refraining from analysis of his works, Liszt thus accounts for the estimation in which they are held. He writes:—"It is the feeling which overflows in all his works which has rendered them known and popular. Feeling of a character eminently romantic, subjective, and national, peculiar to their author, yet awakening universal sympathy, appealing not alone to the heart of that country indebted to him for yet one glory more, but to all who can be touched by the misfortunes of exile, or moved by the tenderness of love." Liszt's great critical acumen is also seen in what he says of those of Chopin's works in which he has lettered his ideal thoughts with classic chains. "His concertos and sonatas," he writes, "are beautiful indeed, but one may discern in them more effort than inspiration. His great and genius was too impetuous, fantastic, and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of these original beings whose graces are only fully displayed when they have cast themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever-undulating impulses of their own mobile natures." For reasons already stated above, we need not touch upon the biographical contents of Liszt's book. Being one which will be found intelligible by all who think or feel, and requiring no knowledge of music for its comprehension, it can hardly fail to prove of interest to the general reader, and to pianists who aim at interpreting Chopin aright will be found eminently serviceable and instructive.

Scherzo für das Klavier zu 4 Händen. Componirt von PH. REFER. Op. 25. Offenbach a/M. bei Joh. André.

COMPARED with some other works of the composer to which we have had the pleasure of calling attention with approbation in our review columns, this scherzo is to some extent disappointing—firstly, as a scherzo; secondly, as a pianoforte duet. As a scherzo, it lacks the light and playful character which we are wont to associate with such movements. As a pianoforte duet, it has more the appearance of being an arrangement of a work originally designed for orchestra than for the pianoforte. For this instrument it is too thickly scored; there is a want of light and shade, and the interest is not sufficiently distributed between the two players. Nevertheless, on account of its earnest and solid character it is to be classed among music of the better sort; and though it may not fulfil all the conditions of which it professes to be will well repay attention.

Allerlei. Sechszehn leichte melodische Klavierstücke für Kinder. Componirt und in fortschreitender Folge geordnet von GUSTAV LANGE. Op. 243. Offenbach: Joh. André.

THESE sixteen easy pieces, as their purpose implies, are well calculated to engage the attention and improve the hand of the young beginner at the pianoforte. There is no great or perplexing difficulty in any one of the series, and the pupil is led on by easy stages to master the peculiarities of rhythm and expressive performance almost insensibly. If these pieces do not point out a royal road to pianoforte playing they indicate an agreeable and fascinating path, and one that could scarcely fail to lead pleasantly to its ultimate goal. In the choice of titles for the several happy little pieces there is much that would charm a child. For instance one is called "In the Gleaming Fields;" another "The Child and the Turkey;" another "May-song;" another the "Lonely Child." each piece presenting in some sort the images set forth in the titles, and the whole a certain amount of affectionate regard for the little ones pleasantly characteristic of a homely people. Gustav Lange is already well known as a composer of original thought and fancy, and his work in the present form is so welcome that, using the title of the final piece, "Auf Wieder-

who" it may earnestly be wished that the present farewell may be the prelude to another visit from him in the same vein and form.

Miniatures. Short Pieces for the Pianoforte. By F. Heemann. London: Augener & Co.

These short pieces consist of the andante and variations from Beethoven's fourth quartett the "Messenger of Peace" from Wagner's *Rienzi*, "La Malinconia" from Beethoven's sixth quartett the "Spinning Song" from Wagner's *Flying Dutchman* the allegretto from Mozart's clarinet quintett the Styrienne and the "Ungarisch" from Schubert's A minor quartett, the Presto from Haydn's quartett in E flat, the Canzonetta from Mendelssohn's first string quartett the "Pert's Farewell" and Manfred's invocation by Schumann, and the Sarabande and Gavotte from Bach's Violoncello sonata (No. 6). The whole selection being capitally arranged is especially worthy of becoming well and widely known. They are equally available for the solace of the expert player as for the education of the beginner, being alike well calculated to form the hand, improve the taste and to serve as a pleasure in solitude.

Marche à la Turque des Ruines d'Athènes, de L. Beethoven. Transcrite pour le Piano par A. Rubinstein. Arranged for Piano-duet by F. Hermann. London: Augener & Co.

Those who were present at Rubinstein's recent recitals will remember the effect the accomplished player produced by the performance of this march. As it is not in the power of ordinary performers to bring about the like effect, Herr Hermann has done good service in adapting Rubinstein's arrangement *for* two pairs of hands *on* a pianoforte duet. By this many of the difficulties are made to disappear while the brilliant effect remains undiminished.

The Favorites. Twelve short Piano-duets by F. Hermann. London: Augener & Co.

In the choice of his subjects from such writers as Spohr, Schubert, Beethoven, Mozart, Schumann, Rubinstein, Wagner, and Haydn Herr Hermann displays a cosmopolitan taste and in his manner of setting, so as to give each player enough work to do to engage the mind without weariness, he shows a skilful and masterly hand. The twelve duets, rightly called "Favourites" from the character of the themes, are such as very moderate players indeed could perform with ease and even small hands could grasp the passages, and produce most pleasing effects, such is the ability with which Herr Hermann has accomplished his task. One good result of a study of these duets will probably be to familiarise the players with the masterworks from whence they are taken and so lead to a truthful valuation of the musical thoughts in their original form.

Two Sonatinas for the Pianoforte. By Edward Rohde. London: Augener & Co.

These two little compositions are full of charm, not only for the sweetness of their melodies, but also because of the grace of their form. They are by no means difficult, and they may be confidently recommended as most pleasing additions to the list of valuable, well written, and agreeable teaching pieces. One or two peculiarities of notation attract the attention, though they do not materially affect the value of the compositions. In the first sonatina, page 3, bar 7, the note marked to flat should have been C sharp, and on page 5, bar 15 the answer to the main subject the B flat should have been C sharp, for although the means of making either of those notes on the pianoforte are alike yet the root or generator can only produce one series of harmonic notes. The resolution shows that C sharp and F sharp respectively being the thirds from the roots ought to have been expressed as now suggested, and not as they are written.

Didone abbandonata. Concert-arie mit Begleitung des Orchesters, componirt von Franz Wüllner. (Op. 36.) Offenbach a/M., bei Joh. André.

This concert-aria, for which the author has appropriated the title of one of Clementi's sonatas, belongs to the same class of works as Beethoven's "Ah, perfido," Mendelssohn's "In Felice," and others of a similar scope. It is the work of an able musician, who, since the promotion of Herr Hans Richter to the Royal Opera of Vienna, as conductor of the Royal Opera at Munich has had a good deal to do with the production of Wagner's operas there, but who in no way, except perhaps in some of his declamatory passages, appears to have come under the influence of Wagner. His work consists of four movements, or perhaps more properly speaking, seeing that it is continuous, four changes of *tempo*—viz., an introductory recitative, *allegro di molto ma andante quasi adagio* and a *larghetto*, both of a cantabile character followed by an *allegro assai e con passione* of a dramatic and declamatory scope. The title of the work sufficiently suggests the substance of its contents; if it is the reverse, however, of the mnemonic distich on the gerunds from the *Comic Latin Grammar* —

> "When Dido found Æneas would not come,
> She wept in silence and was *Di-do-dum* (*i*)"

Her disappointment at Æneas's desertion of her shows itself in strong expressions of anger and reprobation, and by no means in the silence of despair. Though offering little new in point of construction this concert aria of Herr Wüllner's, which is published with German and Italian text, will prove a welcome addition to the repertory of vigorous and dramatic singers like Frau Dr. Peschka-Leutner to whom it is dedicated, and who are on the look-out for new pieces of a higher grade than the usual round of operatic excerpts which they so often inflict upon us.

First Steps in Pianoforte Playing. By Scotson Clark. London: Augener & Co.

The principle enunciated in the address to the teacher in this work, namely that "the mind of a child is capable of receiving only one idea at a time," is one of all events of general application, and therefore a safe one to adopt as the guide in the "first steps" here sought to be directed. Upon this plan the work is based, and the most careful directions are given to ensure a steady, continuous, and permanent success. There is, of course, much that has not been written in books before, and as the author has an evident honesty of purpose before him, it is not surprising to find a certain trace of impatience at the continued enunciation of impracticable "rules" in many of the books with the like object on his own. Here is one. "In the very first page of some instruction books we read some such rule as the following—Carefully read the notes as they are struck, and avoid looking at the keys. What can possibly be more absurd than such a rule? You might as well tell a child to run one way and look the other, or to write carefully, keeping his eyes on the copy-slip, and avoiding to look at the book on which he is to write." The common sense of this remark is better than the language in which it is expressed. As of this, so of the whole of his directions. The system is an excellent one it would be worth while to reconsider the descriptions, more especially those which are "to be committed to memory by the pupil." Some of these are illogical, not to say incorrect, and therefore misleading. For example in the first paragraph he describes music as "The art of combining sounds." This is not quite rightly expressed, for melody in music, and melody is not made by "combining sounds." Again he says, page 6, "The bass or F clef is placed upon the fourth line and thus we know the fourth line is F," as pupils, we know nothing having everything to learn. The statement of the cause not being given, the deduction is obscure. It would have been better to have said, The bass or F clef, is placed upon the fourth line, and gives the name of F to that line, all the other names of the notes above or below being reckoned from that line. There are also some few harder puzzles for young minds "capable of receiving only one idea at a time." In par. 4 it is said, "The stave is an assem-

blage of five parallel lines." The word stave is used, it is true, in the previous sentence, but what child can realise what an "assemblage" is, or what "parallel" means? Supposing there are children acquainted with the meaning of these words, they then would be compelled to take in more than one idea at a time." Moreover, the description of the stave is not correct. The word assemblage relates to individuals or particulars, and not to things. We may say an assemblage of people not of lines or even animals. There are other faults in the literary part of the work, not necessary to point out. Where the verbal description ceases, and the practical exercises begin, there is nothing that does not deserve the highest commendation, for the scheme is good, and the spirit in which it is carried out is excellent.

Concerts, &c.

CRYSTAL PALACE.

A SECOND so-called "Rubenstein Concert"—not, however, we were glad to see announced this time as a "Great Rubinstein Concert"—was given here on Monday the 4th ult., when M. Rubinstein was advertised to play "for the last time in England." M. Rubinstein has, however, so repeatedly given it out as his intention to withdraw entirely from playing in public with a view to devoting himself exclusively to composition, and has so often broken that resolve, that even after his late successes we cannot put much faith in his determination to abide by it. There are doubtless many persons and concert givers who, feeling that he has multiplied them and diverted attention from themselves would be glad to hail such an announcement as true; but there are, probably, as many more among his admirers who will not be sorry to think that the money which he has earned so easily as a pianist will go so fast as to compel him to return to his vocation as a travelling virtuoso and executant.

With the entire programme of this concert M. Rubinstein was intimately concerned, either as composer executant, or conductor. It commenced with his *Symphonie Dramatique* No. 4, in B minor (Op. 95), which in spite of its difficulty, was splendidly played by the band, under the direction of M. Rubinstein, who, as a conductor—at least of his own compositions—possesses unquestionable skill. In what sense this symphony is pretentiously ambitious as it is inordinately long (it took just fifty-eight minutes to perform) is to be regarded as dramatic is not easy to be determined. Intended, perhaps, to represent the "ups and downs" of a life's drama, its effect struck us as closely analogous to that of a Rubinstein recital which leaves upon us the impression that we have been subjected to all the sensations of feeling ranging between peace and storm, pleasure and pain, attraction and repulsion, elevation and depression, expectation and disappointment; but unsatisfied with the same result. The most that can be said in favour of this symphony is that it testifies strongly to its composer's readiness and genuine artistic earnestness, and that it is entirely free from reminiscences of other men's work. It is lacking however in spontaneity and charm, and its artificial character is but too apparent. In the course of its chequered career we certainly meet with passages unquestionably beautiful but they are so rudely jostled by others of an opposite character that it may fairly be said that ugliness predominates. M. Rubinstein evinces moderation in the number of instruments he employs using but two horns throughout and reserving the trombones and piccolo for the last movement. Still his orchestration is often thick and busy and in consequence many a well-intentioned passage fails in its effect. On listening to the performance with the full score before us, so many wind passages, evidently intended to stand out failed to reach our ears, that the suspicion suggested itself that they must have been altered, and that the band parts did not agree with the score. The occasion on which M. Rubinstein's symphony being performed under the direction of Mr. W. G. Cusins at one of the Philharmonic Society's concerts of last year was productive of many hard words. It is well, therefore, that it should have had a second chance, and a fair and a genial trial accorded to it, under the immediate supervision of its composer. That it improves upon nearer acquaintance cannot however, be said. It is not as a symphonist or as a composer of "Biblical" operas, that M. Rubinstein is most successful, but in his songs and smaller pieces, whom the least is aimed at. This was instanced on the present occasion in a pianoforte romance which he played as well as in the ballet music from *Feramors* (performed under his direction by the orchestra), the characteristic charm of which has been widely recognised. Again and again those tuneful pieces have been played here as well as elsewhere. After the excitement and fatigue of conducting his symphony and the duet "Der letzte Kampf" from *Die Maccabäer* (Mme. Lemmens-Sherrington and Herr Henschel), it seemed over-bold of M. Rubinstein to sit down at the piano to play Beethoven's concerto in G, No. 4, from memory. Under such conditions it is hardly surprising that he was not heard quite at his best; still, though some might perhaps, object to the modification of *tempo* which he employed there was small reason for complaint. The two cadenzas of his own composing which he introduced, struck us as highly ingenious but suggested the question whether such interpolations should not be in keeping with the original work in regard to their quaint treatment as well as to the matter treated. In his rendering of this concerto, in one of the Schubert-Liszt "Soirées de Vienne" in which, according to Liszt's own showing some freedom in the way of interpolations and embellishments is quite permissible and in a romance of his own, he exercised so much self-restraint that we fancied that he must have learnt at last that undue exaggeration and extravagance of display are not the qualities most appreciated by English audiences; but alas! all such thoughts were cast to the winds by the manner of his executing Chopin's "Polonaise" in A flat. Here he seemed like one possessed, raging and storming in the wildest manner. Raising his hands above his head, he smote the instrument with such force that the rattle of the rush of his fingers against the keys resounded even in the farthest gallery above the tones of the pianoforte. The spectacle he presented was a painful one. Nevertheless, by the unthinking among the audience, he was loudly applauded. But many who felt that they were listening to him for the last time, must have regretted that this last exhibition of himself as a pianist at his "farewell" concert was not accompanied with more pleasurable impressions.

ALEXANDRA PALACE.

THE first Saturday Popular Concert took place on the 9th ult., but the programme did not possess any special features of interest. The Scotch symphony of Mendelssohn was fairly rendered if we except occasional want of precision and an utter misreading, on the part of the conductor of the coda appended to the last movement, which was taken at a pace entirely at variance with the composer's intention.

The "Nozzes" overture received better treatment. The so-called novelty by Mr. Weist Hill (which has been played almost daily since the re-opening of the Palace) was utterly out of place in a classical programme. It is described as a *Gavotte* and was assigned the place of honour in the First Part. It consists of a few common place phrases in D major succeeded by three consecutive episodes in G, B♭ and A, respectively concluding with a few bars of the original phrases, made to do duty as a coda. The Alexandra Palace choir sang several part songs with excellent results, but the effect of the opening phrases of Mendelssohn's "Nightingale" assigned to sopranos and altos, was sadly marred by the conductor who, for some inscrutable reason, persisted in loudly humming the soprano part an octave lower. Peculiarities of this kind should be left behind at rehearsal. The vocalists were, a Madame Vallerio, who cannot be complimented on her effort, and Miss Cummings and Mr. Lloyd both of whom, however sang charmingly.

A series of operas in English have been successfully commenced under the direction of Mr. George Perren, amongst which *The Bohemian Girl* may be singled out for special commendation, Madame Rose Hersee winning golden opinions for her delightful impersonation of Arline, and the orchestra playing their best under the experienced bâton of M. de Solla. The re-establishment of the Art Classes is also a step in the right direction, and the strong staff of professors, including such names as Sir Julius Benedict, Mr. Lindsay Sloper, Mr. Frederic Archer, and Signor Campana, is sufficient guarantee of the excellence of this department. Musical lectures of the various professors, with illustrations by their pupils often constitute an interesting feature. The first series of four by Mr. Frederic Archer, the organist of the Palace, commenced on Wednesday afternoon, the 25th ult., the subject being "Beethoven—His Life and Works."

PHILHARMONIC SOCIETY.

THE eighth concert—the second of two morning performances, with which the usual series of eight evening concerts have been supplemented during the last two seasons—both as regards the music selected and the artists employed, was entirely devoid of novelty. Mme. Norman-Neruda came forward with Viotti's old-fashioned violin concerto, in A minor, No. 22, of twenty often similar works which he composed, and of which it is very generally regarded as the best. It was skilfully rendered by her in a refined and lady-like manner. Much against her will, Mdlle. Mehlig

consented to play Weber's Concertstück, in which she had already been previously heard at a former concert of this Society, and quite recently at M. Mannay's benefit concert. Naturally she wished to be heard in something else. Whatever may be thought of vocalists, who in general have but a very limited repertory at their command and are only too ready to take advantage of the selection of their songs being left to themselves as a matter of little consequence by introducing "royalty" songs on every opportunity, affords them, instrumentalists are but too often blamed for coming forward over and over again with well-worn and familiar works, when the fault really lies with the concert-directors by whom they have been engaged. The two instrumental soloists alone succeeded in rousing an apathetic audience, and evoking from them some show of satisfaction and enthusiasm. Of the vocalists, though these were Mme. Trebelli and Mr. E. Lloyd, full account was taken. The lady was heard in a couple of arias: "Penna alla Patria," from Ricci's *L'Eta' Antica* in *Algeri* and "Le Fanchulle" from Meyerbeer's *Ensomah*, the gentleman, in the air "Love in her eyes," from Handel's *Acis and Galatea* and in a song "I'll sing thee songs from Araby," from Mr. F. Clay's *Lalla Rookh*. The overtures were Beethoven's *Coriolan* and Weber's *Euryanthe*, the symphony Mozart's in E flat.

NEW PHILHARMONIC.

Two instrumental works of some pretension to importance were heard, for the first time in London we believe, at the fifth and last of these concerts. The one was Joachim Raff's concerto in G minor, Op. 161 for violin and orchestra, the other Dr. Ferdinand Hiller's Concertstück in C major, Op. 113, for pianoforte and orchestra. Raff's concerto consists of three movements, the first of which (*allegro patetico*) in A minor, merges into the second (*andante*) in C without a pause. The finale (*allegro*), in C major, is of a triumphant character. As its Opus number indicates, it is a thoroughly modern work, and in the most advanced style of that prolific composer, all of whose larger works that have been heard here have pleased more or less and who certainly deserves more attention than he has yet received in England. Listening to it for the first time and without previous acquaintance with the score, it struck us as an ingenious work, brilliantly and effectively designed for the solo instrument and abounding in points of interest in its orchestration. Violinists of the first class who are able to cope with the difficulties it presents will doubtless come to regard it as a valuable addition to the somewhat limited repertory of works of this kind. For its introduction here we are indebted to Herr Auer by whom it was brilliantly executed and who, generally so certain in his intonation, seemed to find no difficulty in it, except that apparently arising from having yet having made himself at home with the inordinately high pitch of the orchestra, which was also often out of tune with itself. We regret that we cannot similarly compliment Sig. Jaell upon his choice of Dr. Hiller's Concertstück, admirably as it was played by him. Though like Weber's Concertstück, it is of a convenient length for introduction on a hot summer's afternoon, it cannot by any means be ranked among the best of Hiller's compositions. Sig. Jaell was also associated with Mlle. Jane Delafontaine in Carl Reinecke's effective duet for two pianofortes, on Schumann's *Manfred*. Of this lady's playing we hope to have another opportunity of speaking. The remaining orchestral works were Mendelssohn's symphony in A major, the "Italian," Beethoven's overture "Leonora, No. 3" and the march from *Tannhäuser*. The vocalists were Mme. von Stadler Grün and Miss Elena Webster. The former who was heard here to much better advantage than at the Royal Albert Hall, both in the great scena, "Wie nahm mit der Schlummer" from *Der Freischütz*, and in a couple of songs by Schumann, "Der Nussbaum" and "Ich wand're nicht," by her clear enunciation of the text gave ample proof of the advantage of the training she has received in the declamatory school of vocalisation. By her artistic phrasing she also showed intelligence and musical feeling. Miss Elena Webster, of the London Academy of Music, proved her claim on this her first appearance by making choice of no less difficult a piece than "Elisabeth's Prayer" from *Tannhäuser*. She showed herself to be the possessor of a voice of some considerable power and of a most agreeable quality, and one which should certainly repay further cultivation.

At the close of this their twenty-sixth season, the directors of these concerts are fairly entitled to credit for the number of new and interesting works brought forward in the course of it, and may certainly be congratulated on account of the crowded audiences by which they have been attended.

MUSICAL UNION MATINÉES.

M. Saint-Saëns at the same time one of the most versatile and most prolific of living French composers, appeared at the fourth *matinée* in the double capacity of composer and pianist, taking the leading part in his own early trio in F, Op. 18, and playing Chopin's Scherzo in B flat minor, Op. 31, for his solo. Sig. Papini took his leave of us for the season, playing as a farewell solo, and in his best style the recitative and andante from Spohr's Dramatic concerto. The quartets were Mozart's in D minor and Beethoven's in D, Op. 18, No. 3.

Sig. Jaell and Herr Auer made their *rentrée* at the following *matinée*, when the two, in company with MM. Hollander van Waefelghem and Lasserre, were heard in Schumann's quintett in E flat, Op. 44, which, in spite of the abuse it met with at the hands of the critics on its first introduction here by Mdlle. Clauss in 1853 and for many years afterwards, is now very generally regarded as one of the most favourite works in the repertory of concerted chamber music. For his solos, Sig. Jaell played Chopin's polonaise in F sharp minor, Op. 26, No. 1, and a romance in A flat of his own. He gave the polonaise as it stands in all the printed editions with which we are acquainted, winding up with its second section in D flat, although repeating the polonaise proper as we have sometimes heard done, and as we imagine, Chopin must have intended notwithstanding the printed evidence to the contrary. The quartets were Mendelssohn's in E minor, Op. 44, and Tschaikowski's in D, Op. 11. The last named it will be remembered met with so warm a reception on the occasion of its introduction by Herr Auer at the concluding *matinée* of last season that it was no wonder he should take the first opportunity of repeating it. As before, the beautiful slow movement was again re-demanded and repeated—indeed, the entire work is so remarkable for the fresh and vigorous character of its material, as well as for the musicianly and effective treatment it has received that it is one which will well bear being heard again and again. It was to be regretted, however, that the high temperature or an abnormal condition of the atmosphere exercised an adverse influence upon executants, instruments and audience alike.

Unlike the majority of travelling *virtuosi* who annually visit us, Sig. Jaell invariably comes well provided with a store of new and interesting works and on this account is additionally welcome. On the present occasion we have to thank him for a first hearing of a Sonata, for pianoforte and violin, in A major, Op. 13, composed by M. Gabriel Fauré, *maître de chapelle* at the Madeleine, Paris. One of the results of the encouragement offered to musicians by the French Government in awarding prizes for the production of orchestral and chamber compositions of a high class, it is evidently the work of a man who has not only studied earnestly but has something to say. Finely rendered by MM. Auer and Jaell, it was listened to with attention and evident pleasure by the audience. For his solos, Sig. Jaell played an étude in A flat by Hummel, a romance by Rubinstein and a number from the last set of Stephen Heller's "Dans les bois," supplementing them, on being re-called, with a waltz by Chopin. M. Lasserre, too, as charmed the audience by his performance of Schumann's "Abendlied" on the violoncello, that many would have gladly heard it a second time. The quartetts were Haydn's in B flat, Op. 13, and Schumann's in A, Op. 41, No. 3.

HERR HENSCHEL'S CONCERT.

Herr Georg Henschel, who since his first appearance among us some months ago at a Monday Popular Concert has deservedly been in great demand as a vocalist, is not only an accomplished singer but an excellent artist, and a composer of works of a far higher grade than mere songs. The institution by him of a concert consisting of songs sung exclusively by himself relieved only by the introduction of some pianoforte pieces twice in the course of it, was a bold and original undertaking but one which was fully justified by the interest of the selection of vocal pieces presented though one could not but feel that it was accompanied with a certain amount of monotony inseparable from the possession of a fine tone voice, more perhaps than from any other cause unless it be, as we have often felt, that a concert composed of odds and ends is always more fatiguing than one at which the interest is of a more continuous character. The vocal portion of Herr Henschel's programme, presented in chronological order, was divided into four sections. The first included specimens of Caldara, Handel, Pergolesi, and Haydn. The second was devoted to Beethoven and Schubert, the third to Schumann, C. Loewe and Chopin, and the fourth to R. Franz, Rubinstein, Brahms, and G. Henschel. In all Herr Henschel sang twenty-four songs, all of which he gave in excellent style. Still, one could not but wish that a larger proportion of them had been of a more lively character. He was admirably accompanied on the pianoforte by Herr Franken. Mdlle. Anna Mehlig, a pianist whom it is always a pleasure to meet, came forward twice in the course of the afternoon, firstly with Weber's sonata in A flat, and secondly with a gavotte by Henschel, a nocturne by Chopin, and a rigaudon by Raff.

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MR. C. HALLÉ'S RECITALS

Mr. C. Hallé has steadily carried out his resolve of introducing a work by Brahms and a trio of Beethoven at each of his eight recitals. The works by Brahms included two of the three well known quartets for pianoforte and strings, the two in G (the quartet (twice) and, for the first time, his solo sonata in F sharp minor, Op. 2 and the sonata in E minor Op. 38, for violoncello and pianoforte. Among the less familiar items of interest he also brought to a hearing, for the first time here, Beethoven's Fourteen Variations in E flat for the pianoforte and strings Clementi's sonata in G minor, Didone abbandonata" Chopin's sonata in B flat minor Op. 35 Schumann's Davidsbündler Tänze, Op. 6, Fantasie in C Kreisleriana" Carneval, and trio in F Op. 120. That programmes of such high musical interest and of so instructive a character have not failed to attract attentive and numerous audiences it is very satisfactory to be able to state.

M. HENRY KETTEN'S RECITAL.

M. Henry Ketten, a pianist of extraordinary technical attainments, who excited some considerable attention here last year, gave a recital at St. James's Hall on the 5th ult. when he came forward with an interesting and ambitious programme commencing with no less a work than Beethoven's tremendous sonata in B flat (Op. 106) which he followed up with Chopin's Impromptu in F sharp major, and Nocturne in C minor a selection from Schumann's Carneval" Handel's Chaconne in G Bach's Italian concerto a series of compositions of his own and Liszt's Rhapsody No. 2. Playing throughout from memory he showed himself to be in the highest degree possessed of all those qualities which can be acquired by hard work, including a thorough command over the key-board and all mechanical difficulties, keen power, delicacy and refinement of expression but seemed to us to lack the power which so few pianists of existing thoroughly the sympathy of his hearers, and carry us them along with him.

Handel's *Hercules* was performed at St. James's Hall for the first time. It is said since its production in 1745, on the 5th ult. under the direction of Mr. Henry Leslie, by the members of the Guild of Amateur Musicians and Mr. Henry Leslie's choir assisted by Mrs. Osgood Miss Robertson, Mrs. Patey Mr. E. Lloyd, Mr. Patey Mr. Santley and an orchestra. Under these conditions it may be taken for granted that the performance of which we had not been advised, was an exemplary one. That the Hall was comparatively empty seemed to support the poorness of the Handel Festival in the oft-repeated assertion that the English people of the present day have little regard for Handel's works, beyond those few which have been the most widely popularized.

Miss Emma Barnett, one of the most promising of our younger pianists, gave a pianoforte recital at St. George's Hall on the 29th ult. with a well selected programme from the works of Handel, Bach Beethoven Schubert, Mendelssohn Weber Schumann, Chopin, and her brother J. Francis Barnett.

The programme of Miss Kate Westrop's concert, given at the Royal Academy of Music on the 31st of May, besides other items of interest included Mr. C. E. Stephen's Duo Brillant" in E, Op. 89, for pianoforte (Miss Kate Westrop and the composer) a quartett in A flat, for pianoforte and strings, Op. 2, by Henry Westrop (Miss Kate Westrop, Misses Rose, Zerbini, and Daubert), and Brahms's Liebeslieder Walzer" (Misses Edith Gubbins, K. Westrop, Friedlaender, and Redeker, Messrs. Shakespeare and Pyatt)

The first of a series of thirteen classical chamber concerts to be given on the last Thursday of each month except during August and September at the Royal Normal College and Academy of Music for the Blind, Upper Norwood, took place in the afternoon of the 31st of May. The artists engaged were Messrs. Deichmann Wiener Hann, and Daubert (strings), Mussrs. Trim Hartvigsen and F. J. Campbell, Principal of the College (pianists), Miss Jones and Mr. W. H. Cummings (vocalists) assisted by the choir of the College. Mdmes. Arabella Goddard Bentley and Osgood, and Messrs. Walter Bache, Franklin Taylor, Anton Hartvigsen, and Foll have kindly promised to assist at future concerts.

"*" We are obliged to defer our notice of the Handel Festival until next month.

Musical Notes.

Mr. E. Dannreuther delivered the second of two lectures upon Chopin and Liszt at the Royal Institution, on the 7th ult. The musical illustrations by which it was followed included Liszt's poème symphonique "Les Préludes," transcribed by the composer for two pianofortes "Les Consolations," Nos. 3, 5, and 6 "Soirées de Vienne" No. 6 "Venezia e Napoli" No. 2 and "Rhapsodie Hongroise," No. 2. In the performance of "Les Préludes" the lecturer was assisted by Mr. Walter Bache, who also kindly consented to play "Les Consolations."

Mr. Charles K. Salaman read a paper on "The English Language as a Language for Music" at the seventh monthly meeting of the Musical Association on the 4th ult.

A festival service in commemoration of the fourth centenary of the introduction of printing into this country by William Caxton and of the jubilee of the Printers' Pension Almshouse, and Orphan Asylum Corporation was held at St. Paul's Cathedral, on the 19th ult.—when Mendelssohn's "Festgesang" composed for the ceremony of unveiling the statue of Gutenberg, the inventor of printing at Leipzig in 1840, appropriately took the place of the anthem before the sermon, which was followed by Beethoven's "Hallelujah" Both were performed with grand effect, by the full choir of the Cathedral Dr. Stainer presiding at the organ. The Rev. Canon Barry wound up an impressive sermon with an eloquent appeal for the Printers' Pension Fund, on whose behalf a collection was made at the doors.

Two admirable portraits of Herr and Frau Richard Wagner painted during June last by Herr Hubert Herkomer for presentation to the music fête the German Athenæum have been on view during the past month, and must have afforded delight to many who have pleasing recollections of their late visit, and regret their departure.

We are glad to hear that Mlle. Tietjens has so far recovered from her late illness that she has been able to bear removal to Wiesbaden, where we hope she may speedily regain her strength.

The first Salzburg Musical Festival, instituted by the International Mozart Stiftung is fixed to take place, under the direction of Herr Otto Dessoff Capellmeister to the Grand Duke of Baden, on the 17th inst. and two following days. The orchestra engaged being that of the Royal Opera, Vienna. The festival programme includes two evening orchestral and vocal concerts, a "matinée musicale" and "Soirée" by the Salzburg Liedertafel at the summer house where Mozart composed *Die Zauberflöte*, and several excursions to interesting spots in the neighbourhood. The works to be performed, as above may have anticipated will not by any means be confined to those of Mozart. Mozart, however will be represented by his Symphony in C ("Jupiter"), a sinfonia concertante for violin and viola (Herren J. Grün and Joh. Lauterbach), and sundry songs. Beethoven by his symphony in C minor No. 5. The remaining orchestral works are "A Faust" overture by Wagner Cherubini's *Anacreon* and Weber's *Euryanthe* overture Jadin's Passacaglia orchestrated by H. Esser the scherzo from Mendelssohn's music to *A Midsummer Night's Dream* Schumann's pianoforte concerto (J. Brüll) and Brahms's Variations on a Theme by Haydn. Vocal pieces by Handel, Haydn Gluck, Mozart, Schubert and Brahms will be contributed by Frau Caroline Gompers Bettelheim, Frau Louise Dustmann Frau Grün Hedwig Gutterbury and Herr Bletscher. The concerted chamber music works are Haydn's string quartett in G major No. 66 Volkmann's quartett in A minor, Op. 24 (Herren Lauterbach, Radolsky Bachrich and Hummer), and a Suite for pianoforte and violin by Goldmark (J. Brüll and J. M. Grün).

According to the latest report from Munich three portions of Wagner's *Ring des Nibelungen* which have not yet been presented there—viz. *Siegfried* and *Götterdämmerung* are at once to be put in rehearsal, so that the entire tetralogy may be ready for performance there in the course of next year.

We are sorry to learn that, in consequence of ill health Dr. Julius Rietz has been obliged to resign the post of Royal General Musical Director in Dresden. His is to be succeeded, it is said, by Herr Franz Wüllner of Munich.

The St. Petersburg Chamber-Music Society offers two prizes of the value of 250 rbls. and 150 rbls. respectively for new chamber music compositions for from two to eight instruments. Competition is open to composers of all nations and works are to be sent in, under the usual conditions to the president of the Society, M. Eugen Karlowitz Albrecht, not later than Jan. 1, 1872.

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The following outline programmes of the Leeds Musical Festival, to be given under the direction of Sir Michael Costa, have been issued.—Wednesday morning Sept 19, *Elijah* (Mendelssohn). Wednesday evening Part I. *The Fire King* a cantata, first time of performance (Walter Austin) Part II overture, *Tannhäuser* (Wagner); miscellaneous selection overture, *Merry Wives of Windsor* (Nicolai) Thursday morning Sept. 20, Part I symphony No. 8 (Beethoven) miscellaneous selection overture, *Der Freischütz* (Weber) Part II *Walpurgis Nacht* (Mendelssohn) miscellaneous selection overture, *Fra Diavolo* (Auber). Thursday evening *Solomon* (Handel) Friday morning Sept 21, *Joseph*, an oratorio written for this Festival (G. A. Macfarren) Friday evening Part I. symphony C minor (Raff); miscellaneous selection overture, *Semiramide* (Rossini) Part II overture, *Wood Nymphs* (Bennett); miscellaneous select on ballet music (Gounod) overture, *Jessonda* (Spohr) Saturday morning Sept 22 Part I. *Magnificat* in D (J. S. Bach) *Requiem Mass* (Mozart) Part II. *Mount of Olives* (Beethoven) The principal vocalists already engaged, are Mlle Titiens, Miss Edith Wynne Mrs Osgood, Mme. Patey Mlle. Redeker Miss Bolingbroke, Mr Edward Lloyd, Mr Santley and Signor Foli, together with a band and chorus of 400 performers.

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The Monthly Musical Record.

AUGUST 1, 1877.

FRANZ SCHUBERT A STUDY

By Fr. Niecks

(Continued from page 103.)

THE ORCHESTRAL WORKS

THE best of Schubert's overtures, in my opinion, is that which bears the name of *Rosamunde*. Seeing that it was originally written for the melodrama *Die Zauberharfe* (composed in 1820), and that the overture to the opera *Alfonso und Estrella* was played at the performances of Wilhelmina von Chezy's drama, *Rosamunde*, to which Schubert wrote some music, it is difficult to say why it should on being published be robbed of its honest name. Perhaps *Die Zauberharfe* did not sound euphonious enough, and the publisher having learnt a lesson from the singing and declaiming artists who with such wonderful ease exchange the hoarse gutturals and drawled attenuated vowels of the northern names for the soft liquids and purer, fuller sounds of the south, lost no time in adding the finishing touch, which was yet wanting, to make the overture perfect. Grand ideas and profound cogitations must not be looked for in this work: its characteristic qualities are amiable grace, youthful sprightliness, and smiling ingenuousness. It may therefore be questioned without disrespect to the work—which is in its way of undeniable excellence—whether it is always in its proper place where programme makers often put it. The introductory *Andante* opens with a few broad *forte* bars, followed by a sweet, melancholy melody, in C minor, played by the oboe and clarinet—the bassoons, which join them at the fifth bar, drop off two bars later—and accompanied by the double-bass, violoncello, and viola.

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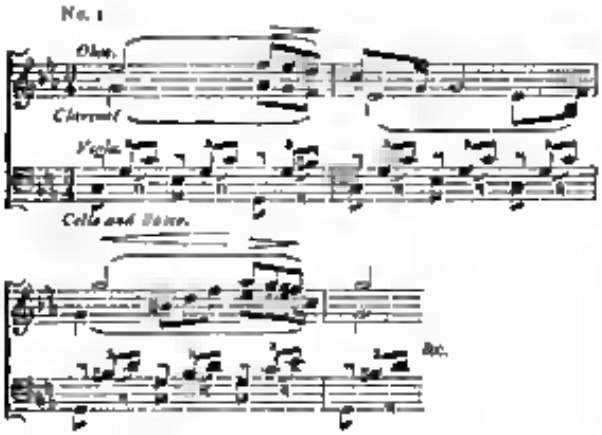
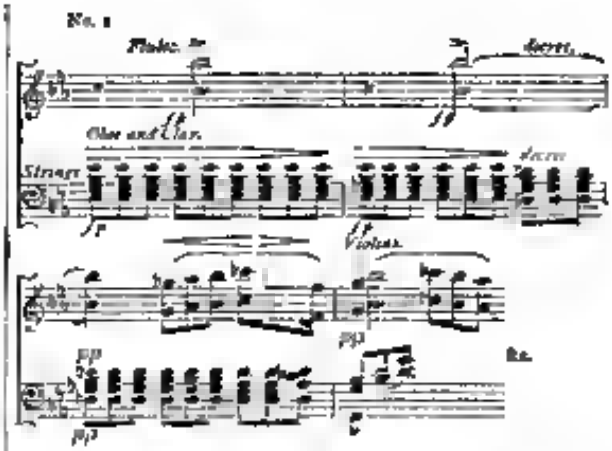

Between this passage and that where the first violins take up the same melody in octaves (C flat major), the rest of the strings accompanying, and the wind passing there intervenes a modulation on the winning simplicity of which charms us, and the languid sadness of which is quite in keeping with the character of the movement.

No. 2

It recurs several times in different keys, appearing twice in the strings, once in the wood (clarinets and bassoons). Without further antilyzing the introduction, which leads through various modulations to the dominant of the key of C, we will proceed at once to the *Allegro vivace*. What can be more contentedly cheerful, more innocently happy, than the first subject?

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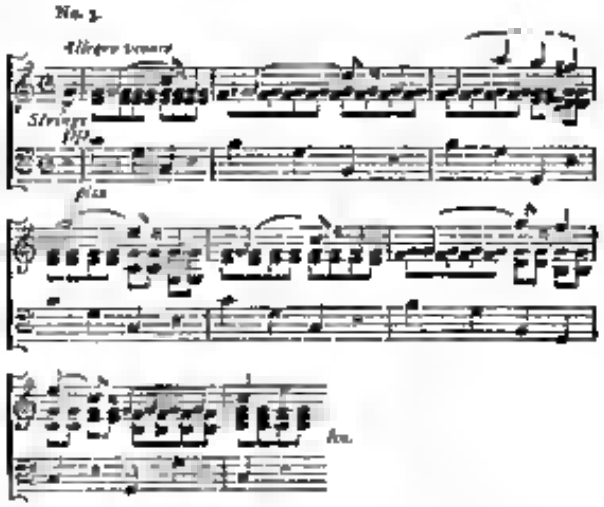
Even such an every-day phrase as this

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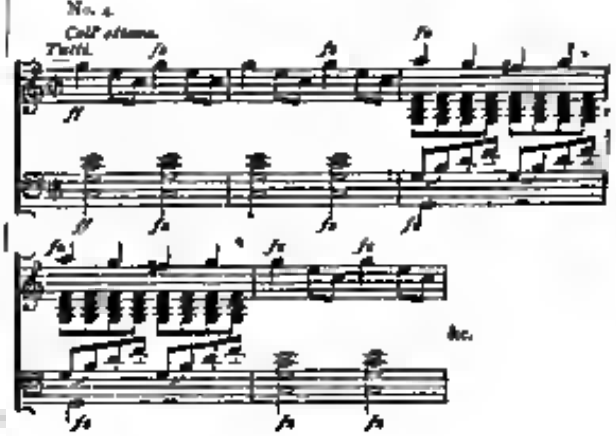
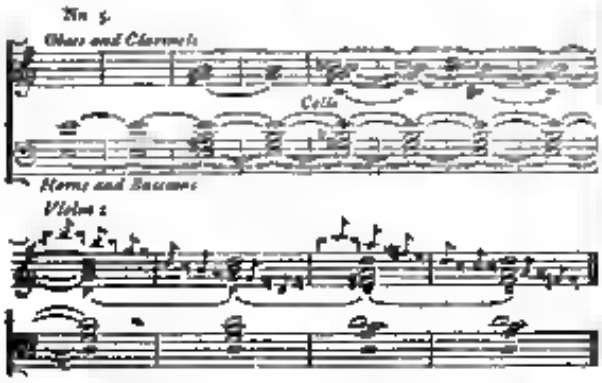
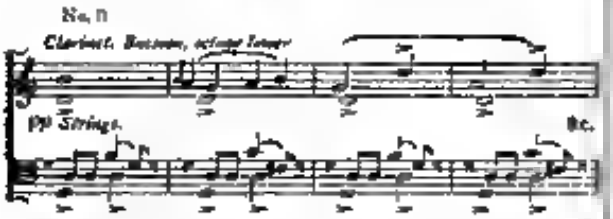

neems quite unobjectionable—nay, more under the circumstances, just *the* thing. For here we not left our cares, business, learning, and wisdom behind us? The transition to the second subject is worth quoting on account of its beauty of colour.

As for the second subject itself, we have first the soothing gently swinging melody and along with this a characteristic accompaniment. It partakes of the nature of a dance, but of an ideal dance.

The overture brings out the idyllic nature of Schubert which he impresses upon no music of his music. There is not much originality of thought in the work but the spirit of childlike innocence and moral purity which pervades it gives to it its value, and certainly distinguishes it from the overtures of Rossini to which it has been compared.

The overtures to the operas *Fierabras* (1823) and *Alfonso und Estrella* (1823), although more pretentious, and possessing here and there more important and original thoughts, are on the whole, less satisfactory. One's expectation is often awakened to be disappointed, and one cannot help thinking that Schubert, too much fettered from the course of (musical) language. Fluent these overtures are and no worse—nay, even better—than many operatic overtures which are intended to with a certain amount and kind of pleasure; but classical, surely, they are not. The interest called forth by the only other overture published in score the "Overture in the Italian style," is mainly a biographical and anecdotical one. Kreissle, who received the story from Herr Doppler tells us how the work originated. "Coming home one evening," he writes, "with several friends after *Tancredi* there was a general chorus of praise of Rossini's music and especially the overtures to his operas, whereupon Schubert who thought the praise undeserved was moved to contest the point declared it would be the easiest thing for him to write down, at the shortest notice, overtures of the style alluded to. His companions took him at his word, and promised, on their part, to reward Schubert's efforts with a glass of wine. Schubert thereupon and then set to work, and wrote an orchestral overture, which was subsequently followed by another, and these, under the name of 'Overtures in the Italian style' were given during Schubert's short concert with applause." Schubert it must be confessed, won his wager and deserved a glass of wine. Let us hope that his friends were not stingy and regaled him with a good bottle. Still for our own part only acknowledging the composer's ability, we may say, *cui bono?* Are we any the richer or he any the greater for it? Is this not an artistic which the world has already too much, and if not the world, then this not? Schubert's other overtures, those published in pianoforte arrangements and the unpublished ones, may be passed over. I may however add that the praise (which after all, does not amount to very much) given by Reissmann to one of the former—the overture to the vaudeville *Die Zwillinge* (1820)—that it is "very melodious, and has swing in it," will be accorded to the composer by every one.

The *entr'actes* and ballet music to *Rosamunde*, those of Schubert's orchestral works which we have yet to pass in review although few except the first of the *entr'actes* scarcely more than *bagatelles* are of greater importance than the overtures, barring however, that called *Rosamunde*. Nevertheless, it was hardly necessary to make so much ado about them as has been made in some quarters. Their value lies in their charming unsophisticated simplicity. And these numbers when this trait is most distinctly pronounced are also the finest. The first *entr'acte*, the most ambitious in proportion and conception, is certainly not the one which delights and satisfies us most. In the first number of the ballet music I always regret the disturbing presence of the trivial fifth part especially the 5th 6th 7th, and 8th bars with the oboes, and afterwards the oboes and bassoons, in thirds. But, taking the pieces all in all, they are so characteristic of the amiable, child like nature of our composer, that they were well worth gathering and are well worth preserving and loving. Only let us keep moderation in our admiration and love and not spend them all on the pretty and lovely so as to become bankrupt when drawn upon by intellectuality, power, grandeur, and sublimity. The vocal numbers composed for the drama are to be found among the songs and choruses, but do not concern us here.

THE OPERAS, MASSES, CANTATAS, AND OTHER CONCERTED VOCAL COMPOSITIONS, WITH AND WITHOUT ACCOMPANIMENT.

I SHALL be brief on this part of my subject for great as in the bulk of these works charming as are many, and rich in beautiful details as are most of them one cannot but come to the conclusion that Schubert as a composer of concerted vocal music is not equal to Schubert the composer of songs or of pianoforte, or chamber or orchestral music. But there are other reasons why I prefer being brief. As I have had no opportunities of examining the manuscripts left by Schubert I am limited in my acquaintance with his dramatic works to two (not counting the incidental music to the drama *Rosamunde*) the only ones published, and those not even the most important. Let us see how we can get an idea of what Schubert accomplished in this branch of his art without trusting to hearsay. First what works did he compose? *Des Teufels Lustschloss* opera, in three acts, by Kotzebue (commenced in 1813, finished in 1814); *Der vierjährige Posten* operetta, in one act by Körner (finished on May 13th, 1815); *Fernando*, vaudeville, in one act by A. Stadler (commenced on July 3rd, and finished on July 9th, 1815); *Claudine von Villa Bella*, vaudeville, in three acts, by Goethe (July and August,

1815); *Die beiden Freunde von Salamanka*, vaudeville, in two acts, by Mayrhofer (November 18th—December 31st, 1815); *Der Spiegelritter*, opera, in three acts, by Kinsky (a fragment—eight pieces, composed in 1815); *Der Minnesänger*, a vaudeville (1815, mentioned by Schubert's brother Ferdinand and by his friend Bauernfeld, but of which nothing remains); *Adrast*, opera, by Mayrhofer (1815, a fragment); *Die Bürgschaft*, opera, in three acts—the writer of the libretto is not named—(composed in 1816, a fragment, 13 pieces); *Die Zwillinge*, vaudeville in one act, from the French by Heimann (composed in 1819 and performed for the first time at Vienna on June 14th of the same year); *Die Zauberharfe*, musical drama, with songs and choruses, in three acts, by Heimann (composed in 1820 and performed at Vienna on August 19th of the same year); *Sakuntala*, opera in three acts, by Josef Filipp Neumann (two acts, finished in 1820); *Alfonso und Estrella*, opera, in three acts by Franz Schober (Act I commenced on September 20th; Act II on October 20th 1821; Act III finished on February 27th 1822. The first and last performance took place at Liszt's instigation and under his direction at Weimar in 1854); *Die Verschworenen*, operetta, in one act by Castelli (composed in 1823, and after being re-baptised by the Government censors, who gave it the name of *Der häusliche Krieg*, performed for the first time on the stage at Vienna March 1st, 1861. It is certainly the most successful dramatic work of Schubert's entire, at least, for whilst two or three others of his works have been performed once or twice and have never risen the height again they once makes an occasional appearance from time to time in one place or another and only lately a correspondent of the MONTHLY MUSICAL RECORD sent an account of its performance at Leipzig, and another correspondent one from Vienna); *Rosamunde*, drama by Wilhelmine von Chezy (1823; *cf.* the romance about shepherds, hunters and spirits, and ballet music. First performance on December 20th 1823. There were altogether three representations); *Fierabras*, opera, in three acts, by Josef Kupelwieser (1823); *Der Graf von Gleichen*, opera in three acts, by Bauernfeld (1826; only sketches).

That long list tells a tale especially if we note the dates. Scanning for instance that part of the list which refers to the year 1815 one finds that Schubert composed four vaudevilles, one operetta, and parts of two operas, along with which one has to take into account that in the same year he composed more than a hundred songs, two symphonies, one string quartett, two sonatas, two masses besides *Stabat mater* in *Magnificat* an effective variations, fragments of greater works, &c. The years 1820 and 1823 each produced three dramatic works and although not so fruitful as 1815 they are not wanting in works of great length such as an oratorio, and other larger vocal and instrumental compositions. The plots chosen, or rather taken up by Schubert, which are given in Kreissle's book, tell the same tale of fatality illustrated by a letter of the composer to his friend A. Hüttenbrenner—"Rüttenn *Othello* was given hastily. One cannot deny that in his extraordinary genius. The instrumentation is sometimes original and the vocal part of the opera is to new and then; and except the usual Italian gallops, and several reminiscences from *Tancredi*, there is nothing objectionable in the music." The praise which Schubert gives Rossini is well deserved and that the latter has often been grotesquely abused needs no proof; but what can be expected of a young dramatic writer who sees nothing objectionable in the operas of the Swan of Pesaro except occasional gallops and a few reminiscences from earlier works, and who judges of these faults so leniently! This seems the more strange when we remember the fineness of feeling and the earnestness of purpose manifested in Schubert's songs and most of his other vocal works, and the certainty with which he always seizes the true, and often latent, meaning of his texts, qualities which one imagines would have made him most sensitive to the Italian's flippancy, and have been obstacles to success should he have felt inclined to follow in the wake of Rossini. For, supposing that Schubert could have equalled all Rossini's qualities, he could not have equalled his brilliant vices, and the favour earned by Rossini was due as much to the latter as to the former. But to leave Rossini some of the qualities that distinguished Schubert virtues in other branches of the art, become vices or at least weaknesses in dramatic composition just as frequently the very powers which make the great violinist and the lyrical poet unfit them for effective singing composition. Operatic music is somewhat akin to frame-painting. In the former as in the latter, delicate touches are lost, and only strong bold, massive sweeps and dashes tell—the artist having always to keep in mind the general surface on which he paints his picture and the distance from and the circumstances under which it is to be viewed. The dramatist must strike quickly and firmly, otherwise he might just as well not strike at all. The resources of the singer are unequalled but unless they are well directed, they stifle and crush the work of the artist. How many otherwise valuable and beautiful works of poets and musicians have had to experience that fate? Well, on looking over the works of Schubert we find that he is a lyrical poet and novelist. It is true some of his songs have been called dramatic and justly so; but what does that prove? That poets may write dramatic scenes and dialogues of great beauty, force and truth, and yet fail as tragedy or other works of larger dimensions of this we have several living examples. It is the same with musicians. The conclusion we come to then is that Schubert's talent is not suited for stage composition, tending too much to define itself and being wanting in the powerful grasp of existence we contemplate. This opinion is confirmed by the fate of those of his operas which have been performed and by the account of those artists who have examined the manuscripts. The great vocal forms, more than the purely instrumental forms, demand a philosophic weighing of the capabilities of music and a examination of its relation to the end art which it is the intention of the composer to unite in his projected work. Schubert was no high philosopher and the tendency of his musical talent was not of a kind to make this work of reasoning dispensable. Hence the total clearly with which he took in hand the most miserable and impossible libretti, hence the strange mixture of old and new, of conventional and original, in the style of his dramatic efforts.

The two published dramatic works of Schubert, *Die Zwillinge* and *Die Verschworenen* contain much that is pretty and clever, especially the latter; some really effective dramatic writing; still it would be rash to conclude from these works that Schubert had a gift for the stage. That he might have been successful with a libretto peculiarly suited to his individuality may be admitted, but such a libretto would hardly have been one peculiarly suited to the stage. In how most of the dramatic compositions which we possess of Schubert are all the *Liederspiel* kind (*i.e.* a play with songs a vaudeville); none of them are actually so called and others retain much of its character. Nevertheless it cannot be doubted that Schubert would have accomplished excellent work in this sphere if only he had been provided with good poetical libretti.

Schubert composed the oratorio *Lazarus*, of which it

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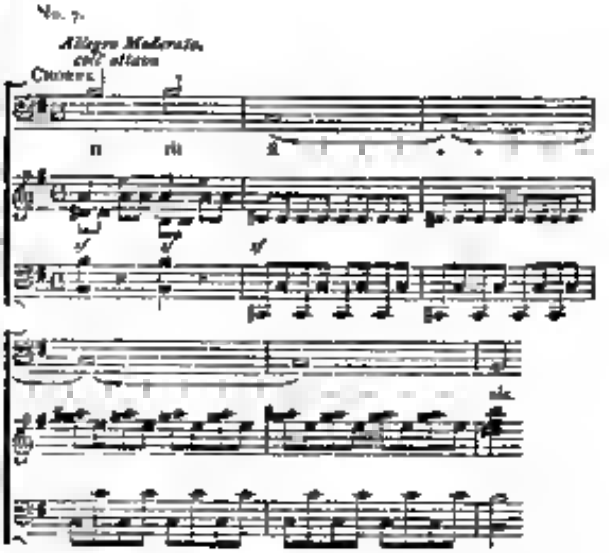
le called by him *Easter Cantata*, in the year 1820 the libretto by H Niemeyer consists of three parts, of wh nely the music to the first is completely thst in thn second partly preserved n hilin nothing remains of the music of the last, if ever it existed Johann Herbeck, the Imperial Capellmeister at Vienna, who, by his search after Schubert's works, and his conductor of the Vienese *Mannr Gesangverein* by the performance of these works, has done so much to make Schubert better known and more appreciated, holds (see Preface to the pianoforte score of the cantata) that he composed only the first two parts, and that he did so in the February of the year 1820. Here again one asks the question What would Schubert have accomplished if he had had a better text? It has been said that oratorios would have been more congenial to him and would have afforded better opportunities for his effective lyrical nature to express itself than opera Still it is possible to have some doubts as to whether he possessed all the qualities required for thn attainment of the highest degree of excellence in this branch of his art But these doubts shall remain unexpressed in this place We have had enough of the discussion of "ifs" and "whethers." The work, with all its beauties some of them of a high order, is not now stands, unsuitable for public performance the ceaseless wailing and morbid sentimentality is more than mortal man can stand with patience Nevertheless, the contata is a precious relic which the admirers of the composer will treasure up, and the student of Schubert's works cannot pass by without examining

We are in a better position to judge of Schubert's achievements when we come to the masses of which five of the six he composed are published (in this country by Augener & Co.). Schubert once remarked when writing home —"People were astonished at my piety to which I have given expression in the hymn to the Holy Virgin, and which it seems has taken hold of all hearts, and disposes them to devotion I think the reason of this is, that I never force myself to be devotional, and except when I am overcome spontaneously never compose such hymns or prayers but when I do so then it is generally the right and true devotion" Schubert did not always proceed on the same principle did not always wait for that precious moment in which of his sacred music would ever have been written He required a text in harmony with his religious sentiment, otherwise he was comparatively powerless And I think if we investigated the matter we should find that in the poems or words generally which stirred his heart to prayer, and disposed his spirit to devotion there is a similarity of complexion —a sweet loveliness melting away into blissful contemplation pervading them all The masses also may be adduced in proof of this For the *Agnus Dei* and *Benedictus* are generally the best portions of those works, and whereas in shorter passages in other parts of the mass Schubert throws himself in disadvantage we discover the same characteristic traits Nay more when in any battle scene mentioned parts he is more than usually successful he is so by overlooking the real spirit of the words, and by imposing his individual sentiment This, for instance, takes place in the *Kyrie* of the first mass in F major. Schubert himself illustrates this best in setting the words of the *Dona nobis pacem* to the music of the *Kyrie* The latest and finishing parts of his masses are always the *Sanctus*, the *Credo* and the *Gloria* It was not given to Schubert to sing out a full voiced "Glory to God in the highest" but he sings with much sweetness "Blessed is he that cometh in the name of the Lord" One feels at once that it comes from the heart. The figure "ack hat Johann Prandel, has certain

tive force of impressiveness, which alone justifies their presence, the canons on the other hand are generally alarming The composition of no part of the mass offers so difficult a problem as the *Credo*. Most composers have either neglected to take advantage of the many opportunities for lyrical expression, or failed to bring the lyrical passages into harmony with the merely reciting ones, and thus to mould the varied matter into an artistic whole Schubert's music to some of the *Credos* is wholly that of others is to a great extent what may be called "of a neutral character"—i.e. music which expresses nothing in particular As an example take the second mass in G. In some of the *Credos*, however, one meets with beautiful details. The most characteristic masses are those in F and in E flat, the first and the last respectively composed in 1814 and 1828. the one is the mass of the man Schubert, the other of the artist In the former Schubert is wholly himself the dulcet melting I might almost say effeminate religiousness is here brought out perfectly naturally and, at the same time, more beautifully than in any of the other masses The latter again, is grander in its conception, more expanded in its proportions, and brings into play greater artistic resources, but it is less perfect, rather a noble effort than a decisive victory The second third and fourth masses are on the whole less valuable they are sometimes of an almost childish simplicity and contain old fashioned passages which remind one of the olden time and its homely parish church music I must not forget to mention a very comical effect in the *Credo* of the second mass (G major) where the composer depicts the length of the Divine reign by making all the vocal parts descend a major seventh at the word *finis* and sustain the note C for four bars. It is too good not to be quoted

No. 7.

Schubert's masses are the expression of no individual as are also the masses by Beethoven, but while in those of the latter there is licensed (in him the world knows when comparing him with Chopin) the mind and heart of a whole century, of a whole world with its yearnings, struggles, and noble aspirations unbounded here glorifying all—in short whilst Beethoven's individuality is large enough to afford a point of contact for any piece of humanity Schubert's individuality, cramped in his masses leaves many untouched. Few can

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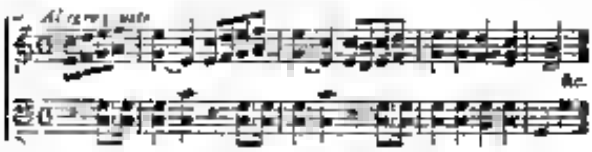
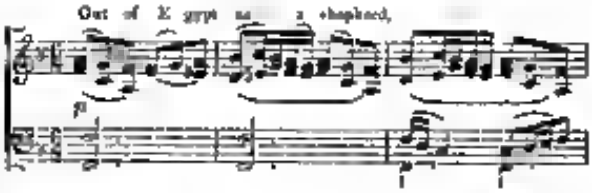
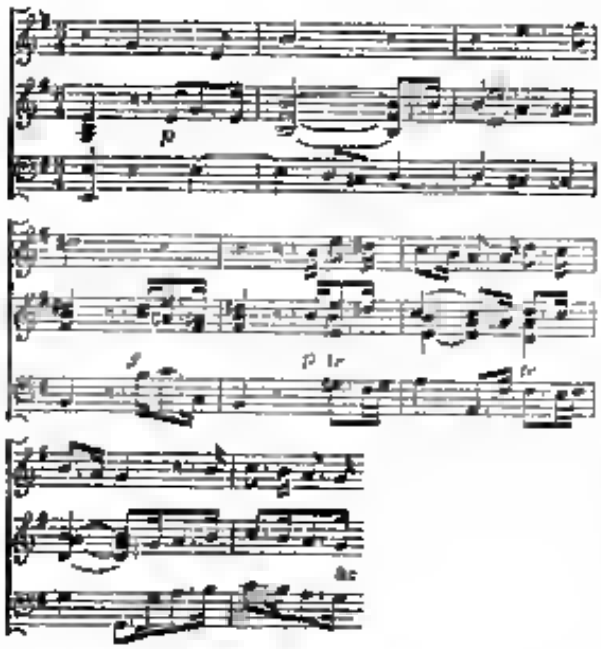
preach and few therefore, have a right to preach. To raise the hearers above the contemptible slough of their every-day existence, above the cruel pride of dogmatism—to raise them high into a pure sphere of true catholicity of Christianity solidified by love, a Christianity which those people who have it oftenest in their mouths least understood—that is the function of the preacher. Ah! only the prophet can do that, the man of greatest power, nobleness, and elevation. But the prophet the revealer of truth, be it in word, tone, or colour, appears not even once in a century; centuries must pass before he gets a successor. Beethoven was such a prophet. "I never saw Beethoven in such a state of absolute detachment from the terrestrial world as when he composed the *missa solemnis*" writes Schindler. We believe it willingly. For who can have heard the work without being lifted into purer regions, without having risen with nobler thoughts and resolutions? and how could the music inspire or lift such a moment if the author had been a mere composer of cunningly devised combinations of notes? Schubert's sacred music where it has real aesthetic and devotional value is for the closet not for the church. He speaks for himself best when not spoken to in the name of a congregation, still less for nations and ages. In short, along with a considerable portion of merely respectable and useful church music, he produced some truly lovely sacred music, which must give delight to all, edify many, and find a faithful echo in the souls of some. Those who wish for a more detailed account of the masses will find them ably and reverently discussed by Ebenezer Prout in the first volume (1871) of the MONTHLY MUSICAL RECORD.

The lesser vocal works are very numerous. Without attempting to enumerate all the published and unpublished pieces comprised in this class of composition, I will merely point to the three volumes of concerted vocal music brought out by the firm of Peters, in Leipzig. The largest of these contains as many as thirty-one pieces of various lengths, but main tones in this one of only seven numbers, contains compositions for female voices and the third volume, one of middle size, contains seven—two specimens of choral works for mixed voices, the various numbers of these volumes being partly with partly without instrumental accompaniment. The most important works of the whole three volumes seem to me the *Gesang der Geister über den Wassern* (Op. 167), for eight male voices, two violas, two violoncellos, and contrabasso; and *Miriam's Siegesgesang* (Song of Miriam) (Op. 136), for soprano solo, chorus, and piano (Franz Lachner has scored the work for the orchestra). To the volume of choruses for mixed voices are two contains (occasional compositions in very poor words, but with many musical beauties), several sacred and semi-sacred compositions, choruses from *Rosamunde* and *Fierrabras*, &c. The most striking of the female choruses are the Tyrolese hymn (arranged also for male voices) and "Gott in der Natur" Schubert often produces charming effects from the somewhat monotonous and cramped material of four-part male choruses, but not always without sacrificing its true character. There is something unsatisfactory in almost all four-part writing for male voices. Of all these concerted vocal works I shall particularly notice only *Miriam's Siegesgesang* and the *Gesang der Geister über den Wassern*, which are respectively of the years 1828 and 1820. The poem of the Song of Miriam is by Grillparzer. Joyous and triumphant is the setting of the words (the English words are taken from Novello's edition of the work)—

Sisters, your timbrels, Hebrew maidens,
Miriam bids us praise the day;
All glory is Hers and all times,
Mightier has she been to-day.

No. 1.

—first sung by the soprano, then repeated by the chorus, and afterwards taken up in recitative alternately by the solo-voices and the chorus. Next comes an *allegretto* in ⅜ time, "Out of Egypt as a shepherd guards his flock and shows the way."

No. 2.

The beautiful trustful spirit which pervades this movement gives to it a great charm. Then note the characteristic setting of "At Thy blast the flood receding stand upright as crystal walls" ("Schon des Meeres Ungestüme schon durch die krystallne Wand" and das Meer hört die sie Stimme" &c.) also the return to the second principal subject of the movement, "Then the sea's heart pass we dry shod trusting in Thy voice which calls." The *allegro agitato* unfolds a powerful tone picture. One seems to see how the horses darkens in hear the approach of Pharaoh's host and the rustling hissing, murmuring and roaring of the storm in which the voices call on each other to flutes. The whole scene with its catastrophe the drowning of horse and man in Pharaoh's army by the fall of the towers of water is brought before us with the greatest vividness. The superb *andantino* which follows, "Egypt's King" (*Tauchet du auf Pharao's Haupt, kämmet sie den Abgrund schwarz wie dein Haar?*) is, at first thoroughly Handelian—indeed many parts of the work recall the great master of oratorio.

No. 10.

but at the eighteenth bar Schubert becomes himself again, and leaves us no longer in doubt about his identity. After an introduction of ten bars the solo-voice begins as above (No. 10), and the movement is afterwards now urged by the chorus towards the end may be noticed a canon between the female voices an octave aside and the male voices on the other. Then the words which open the march are heard once more. The material of the middle is likewise the more elaborately developed, leading to a recognition.

(*To be continued.*)

CHOPIN: HIS LIFE AND WORKS.

By Dr. Julius Schmitz.

Translated from the German, with the Author's permission, by A. H. W. and E. D. C.

(*Continued from page 103.*)

Of all Chopin's works his Nocturnes are the most generally known. People prefer to play them because they are the tenderest utterance of his most fine feelings, and powerfully affect all hearers. Op. 9 begins with a Nocturne written in the gloomy melancholy key of E flat minor, which is followed by one in B flat major and a major. The first is a *cantilene sostenute* in ⁹/₈ time, seldom interrupted by any rapid passages and these are so interwoven with the melody as to seem to be essential to its complateness and the continuity of the musical idea, rather than to be mere embellishments. They are not arabesques playing round the melody, such as appear very frequently in his later works but thoroughly lyrical phrases. Simple as they may seem, their right interpretation and intelligent performance are attended by difficulties, and in these very difficulties which often so few pianists in reproducing Chopin's past all mind with entire truth and accuracy; on this score indeed, we are not satisfied even with some of the first *virtuosi*.

It is naturally no very great achievement to play the 22 upper notes on the 12 lower ones (Chopin's "Nocturnes," Pauer's 3rd edition p. 2), but every one will not at once hit upon the correct phrasing of the right hand so as to bring out the concealed thoughts. In this way many similar passages ⁴/₄ and ⁶/₄ time so melt into one another that the transition can scarcely be perceived. But he who plays first in triplets and then in common time will not rightly express the composer's idea. The player, moreover, who makes the boundary line between the two times appear by accentuation will never produce the magic effect intended by the composer. If these phrases are never to dream that poetic effect, they must be breathed out like the sighing and murmuring of the zephyr through appliances of the soft harmonies of an Æolian harp.

Chopin's works often exhibit remarkable harmonies and modulations. They are in truth as original as his melodies, for an original melody naturally necessitates a corresponding harmony, which is illustrated by several interesting examples in the same Nocturne. I will mention one case in which a modulation from D flat major to D major, E minor and back again into D flat major, seems as natural as if it were a modulation into the most closely-related keys. (Pauer's 3rd edition, page 3.)

Who could detect anything forced in this bold modulation into distant keys, so natural is the harmony induced by the melody and rendered more remarkable by the accompaniment? Above all Chopin very soon emancipated himself from the many generally accepted rules and theorems which are so necessary to beginners, but admit of many exceptions. For instance a phrase leads to F sharp on the dominant seventh chord of G flat major and naturally that chord is expected at the end—but no! the prolonged hope is not fulfilled. The yearning for rest and peace remains unsatisfied, and dies away in a gentle sigh. The false cadence usually employed in such cases is not found, but the seventh vainly striving to resolve still continues untouched and the air begins afresh in the tonic chord of D flat major. How similar in often the fate of men to whom Fortune has been unkind. The most ardent desires of their heart are unsatisfied, painful yearnings and bitter denials are their ordained lot, and for souls such as these Chopin's music was written. Here they find the sorrowful tale of their own hearts. These and similarly fascinating melodies, these waiting sighing chords that tearful grief spread out like a pall are in perfect accord with the souls whom sorrow and suffering have weighed down—here in the expression of their whole inner life. Tears are their sole consolation, and tears are wept by Chopin in melodies. Only occasionally with the feelings they express be fully understood and shared by happy mortals that list is still naturally better less in sympathy with Chopin's music than those whom sorrow has refined. And herein is another reason why Chopin's music finds so few interpreters. We must have experienced that which the Polish youth represents in his music, if we are to be touched by it and reproduce it with all its depths. The man whose life flows on in unbroken sunshine of joy and love will seldom steep himself in this mournful music, or succeed in reproducing it with sympathy.

These tender, delicate phrases require also that velvety touch which so few pianists have. The keys must be touched with the tips of the fingers as lightly as the strings of an Æolian harp are touched by the passing breeze. Frequently, it is true, the vigorous and virile which Chopin hails as this wished world call for bolder fists, but these are much less rare than tender velvety hands. It is in fact, much easier to produce on our modern instruments a strong and powerful touch than a soft whisper like the note of an Æolian harp. For the performance of the works of Chopin, much more than of other composers, is this

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tender touch requisite—delicate *planissimo* passages occur in nearly all musical works, but in Chopin's they are of longer duration and more frequent than elsewhere, and so susceptible is the effect of variation that only perfect performance can produce the right effect.

We will now consider his didactic compositions consisting of a number of *Etudes* which are written for more advanced players, and may be regarded as a preparatory school for the performance of his greater works. They present every difficulty that is met with in concert pieces, and test the skill of even the most finished *virtuosi*. In Op. 10, for instance, we find whole passages of chords of every description, thirds, sixths, fourths, seconds, &c., to be executed in a quick *tempo*. The different chords do not follow in succession as ordinarily, but are often blended with one another, whereby the difficulty is materially increased. (Pauer's folio edition, page 28, 3rd system, 1st and 2nd bars, page 31, 2nd system, 2nd bar, &c.)

To be able to give to each note in these rapid chord passages a clear and distinct sound will require years of study; but to the player of Chopin's works it will not be lost time, for so partial is the composer to these and similar passages, especially in his concert-works, that without a thorough technical knowledge of them, no performer should attempt them. And in the same Op. there are some important studies in arpeggios, which are the best preparation for these often recurring passages. Another form which we may notice as of frequent occurrence in his works is the successive of alternate chords and single notes in quick time. (Pauer's folio edition, page 44, 2nd and 3rd systems.)

The passages are marked "*vivace assai*," and would assist even from a virtuoso many months of application.

From this brief mention, it will easily be seen of what practical importance as regards "*technique*" these *Etudes* are. Furthermore many of them are marked by a depth of thought and a poetic feeling which render them appropriate for public performance; for instance No. 9 of Op. 10, No. 7 of Op. 25, &c. The C sharp minor *Etude* in Op. 25 is indeed one of the most beautiful of existing works: it is an elegy—the bitter wail of an indefinable sorrow, moving one inmost soul and making us shudder with horror and pain. From first to last it is a murmur and reproach against its cause—"Why was I born only for sorrow and suffering?" Why did love smile on me only to leave me to despair?—it seems to say. This is that episode of his life expressed in tones of pathos deeper than any of which words are capable.

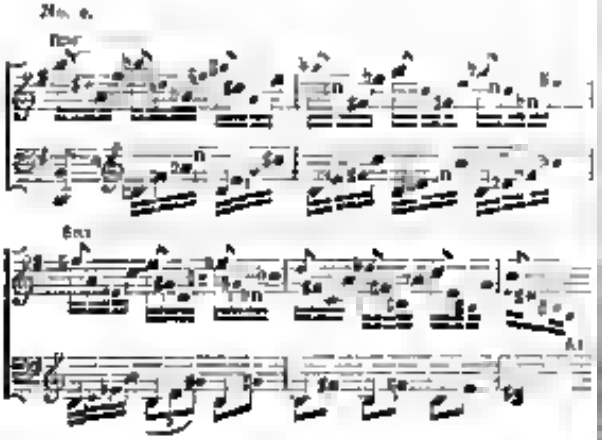
The simultaneous appearance of heterogeneous rhythms is also noted by Chopin in his *Etudes*. For instance we come across triplets in crotchets in the accompaniment, triplets in quavers in the upper part, but the latter may not be converted into *sextuplets*, and it is the same with semiquaver triplets in the upper part, and semiquavers in the accompaniment. If the study of these *Etudes* is not general, notwithstanding their great practical utility, it is because they are not written for ordinary students, but for those who have attained a certain proficiency. And such students should not neglect to practise them, especially if they intend to perform any of Chopin's other works.

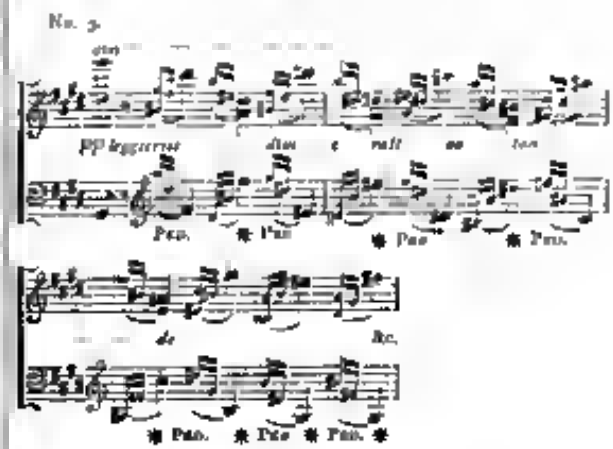
The fingering, unfortunately, is given only in isolated instances. It is important, therefore, and especially in the *Etudes* on chords, to mark it throughout before commencing to practise them. They are much too difficult to admit of dependence being placed on mere chance fingering, sometimes one and sometimes another. Franz Liszt tells us, in his autobiography, that in studying Bach's fugues he spent four weeks in determining the correct fingering for them before he even thought of practising them. Some of Chopin's *Etudes* demand the same patient care which is sure to gain its reward in the achievement of a brilliant success.

It is generally known that the Sclavonic songs, dances, &c., are with few exceptions, written in the minor; and if this be not the case with the whole of the song the prevailing mode is certain to be found in some of its parts. They weep, they laugh, they dance, they mourn—all alike in the same key; and to us who employ it only for the expression of sorrow and suffering, and occasionally of "persiflage" this seems a contradiction. To us the major key alone is capable of expressing joy, brightness, or pleasure; and minor melodies, yea, even dismal triads without the melody awake the sombre and melancholy feelings of our nature. How then, are we to account for the apparent contradiction of dances and cheerful songs written in the minor, as we find them in the Sclavonic and other nationalities (such as those of the Danube provinces)? A retrospective glance at the history of this the most western of European peoples will furnish us with a solution of the problem. For many centuries it was, to a degree greater than any other nation, the victim of overwhelming oppression. Placed on the boundary between Asia and Europe the land was overrun, in the period of great migrations, by hordes of Mongol Tartars and other wild tribes. Nations passing from Asia towards the west, and again those returning eastwards still alike, made the Sclavonic countries the scene of the most bloody battles from which general misery inevitably flowed; and not until these days of violence and bloodshed were over could there be any consolidation of the political and social affairs of the Sclavonic nations. But at first the distribution of power was most unequal, the peasants were in bondage, the smaller burghers in destitution, and the nobles were under such cruel oppression from despots as to be in daily fear of their lives. This oppression which was not merely of periodical occurrence but was continuous for more than a century, and from which there was no relief till quite modern times, could not fail to exercise a depressing influence on the mental life of the people and incline them to melancholy. Science has taught that specially deep and lasting emotions become hereditary. It is plain, therefore, that melancholy must be an inheritance of the Sclavonic nations. From the peasant to the prince, all share it; it may occasionally yield for a time to boisterous merriment, but there is always a speedy relapse into the sullen brooding state of mind which is habitual with them. Of no nation is melancholy so marked a characteristic as of the Sclavonic. In the life both of individuals and of the entire people this peculiar trait is salient; and music being the truest interpreter of special mental states, their constant gloom was best expressed in minor chords. A man whom melancholy has marked for her own can never wholly escape from her influence. He may laugh, dance, or sing, but the gnaw of pain is still at his heart, embittering life's best joys. These considerations supply us with a key to the prevailing feature of Chopin's music, and demonstrate that a mind ever encompassed by an atmosphere of sadness could but produce its thoughts in the minor. So sad and fanciful is the expression which the countenances of many Sclavonic tribes wear while they are dancing that they might rather be burying their dearest friends. And thus Chopin, inclined both by birth and by temperament to melancholy, found in the minor keys the best interpreters of his own emotions. His dances are rarely composed otherwise, and occasionally, when he makes use of the major he introduces so many discords, suspensions, and modulations into the

minor, then they darken all and leave no light unclouded. In the mazurkas it is the same—a youth dancing, singing, laughing, it is true, but without real pleasure, enjoying a day's delight, only to atone for it by a night of weeping.

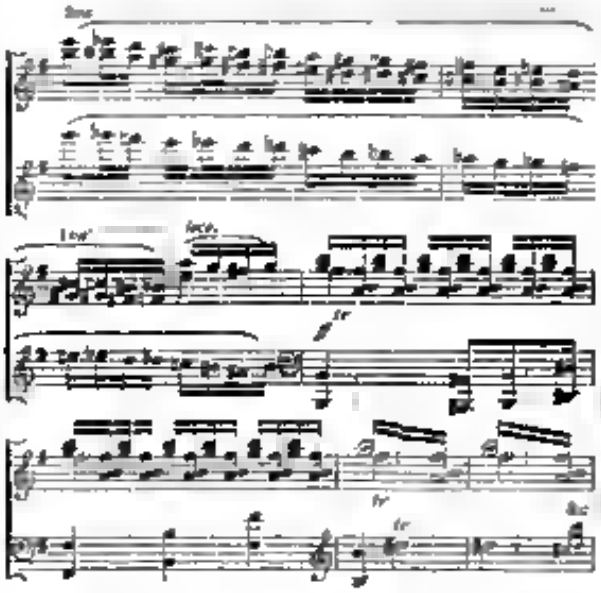
We will now turn to one of Chopin's greatest works—the E minor Concerto, Op. 11. It is sometimes though not very frequently performed, and always succeeds in winning applause from the audience, even if it be not entrusted to a first rate Chopin player. It must, therefore, possess popular traits, taking melodies, and a rhythm of peculiar kind, which renders it pleasing even when not performed in perfection. The introduction of rather too great length (it occupies two pages in the music) embarrasses many persons, for they know not what to do while it is being played. To sit like a statue has no air of dignity to a pianist, and look about the room in not *comme il faut*, the best thing therefore both for the pianist and the audience is manfully to listen. With firm step the *allegro vivace* begins, as though it were going forth resolutely to mortal strife. The diminished sevenths, which the whole orchestra takes up in unison, sound like the heavy blows of ancient warriors. But though all are hurled with wailing, melodies like the weeping of women, soon stilled again by renewed sounds of war. We must not, however, suppose that the composer intended to represent a battle—such a literal explanation is scarcely possible in the uncertainty and vagueness of musical language. A strain of chords and rhythm runs throughout the wild rushing course of the first movement, and, though soothed for a time by the exquisitely soft E major *cantilena*, it breaks out anew in fresh fury. The strangest progressions occur here, amongst others a very peculiar pedal-note accompanied by a chain of chords of the seventh, which I will quote —

No. 2.

To attempt to modify these harsh dissonances by a gentle touch would not, in this case, be wise; and, though they must be sharply and decisively accentuated, they must nevertheless, rush quickly past. The preceding chords of the diminished seventh must, as it were run by with equal emphasis, and with a *staccato* like a dagger thrust. These and similar passages follow in abundance, and forcibly characterise the wild rushing frame of mind expressed in the first movement—which effect is further enhanced by the numerous progressions of minor chords of the sixth in chromatic intervals. But in the F major *con Alcune* was previously the soothing ointment than the lovely E major *romanza* is employed for the same purpose, and notwithstanding the soft wailing complaint of the pain and sorrow of the world which runs throughout, a rival voice is heard reciting the romantic legends of the past. The *romanza* is throughout melodiously formed, and its passages being highly melodic stamp him if the groups of 11 and 14 notes be not correctly phrased, the musical idea will not appear. These fantastic forms of Chopin's require special study, even from the first virtuoso. To be candid, our notation does not suffice for the numerous figures met with in respect of their rhythmical combination, as when we have to divide and rhythmically phrase eleven semiquavers on two quavers, nineteen demi semiquavers on four crotchets, &c., for such cases a special analysis is required, and Chopin is more lavish of them than any other composer. Take for instance a phrase consisting of a group of 26 or 32 notes, all these were in an ascending and descending scale they would be comparatively easy. The difficulty is in the diminution of the right accommodation of 26 or 32 notes in the right hand to four quavers in the left, but to give a plastic representation of the whole in an artistic idea. The *romanza* contains also a remarkable passage seldom well played and generally caricatured —

No. 3.

One would say, "That is a piece out of an *Etude*." Yes, assuredly! but unluckily it occurs in the melodious *romanza* of a concerto, and consequently, must be rendered melodious by a correct comprehension of it, which is by no means easy; and I have heard the passage wrongly played by countless pianists. They played the *arpeggiaturas* as loud (or as soft, as the case might be) as the semitones, and then made the passage intolerable. The small notes should be played very gently, as though only breathed out, while the crotchets are not only to be *staccato* but also as much accented and so will make them sound above the rest. If the *arpeggiaturas* are to be played with the utmost delicacy, and to glide with the smoothness of gleam, they will obviously require the fingers of a virtuoso.

The last movement, a rondo, in the least important as in the case in many concertos, symphonies, sonatas &c. But brilliantly played, it will always excite applause. The principal theme is, as in frequent repetitions, still woven into the whole and appears at times surprisingly *piquant*; but the second theme is very inferior and reminds one in its octave-developments, of a similar passage in Hummel's A major rondo. Regarded as a whole this work holds an honourable position among pianoforte concertos. In its melody, harmony, and rhythm the Sclavonic mode of thought prevails not, however, with as much predominance as in some of his previous works. It certainly does not offer many

difficulties; but such as occur are essentially Chopin's—chords difficult to grasp, fidgety passages requiring long deliberation to find a suitable fingering for them, and for which no previous exercises or studies are the slightest preparation. Such help is only to be obtained in Chopin's own *Etudes*, and I must, therefore, again reiterate my conviction, that he who would master Chopin's works must first prepare himself for them by Chopin's *Etudes*. I know of no other composer who ever wrote a progression of chords such as the following for a passage of mere transition:—

No. 1.

It consists of a threefold chromatic scale in *allegro tempo*. If the playing be not as smooth as alabaster, it murmurs not like a *glissando* passage, the due effect will be entirely lost. The right hand must first be properly prepared, for the execution is made so difficult by the continual change of black and white keys, that only after months of study with the right fingering can the proper sound be given to the passage. The occurrence of similar passages of ascending and descending $\frac{3}{4}$ chords in quick time is by no means uncommon, and they should never be touched by the student who has not a perfect knowledge of them. These however are the principal difficulties, the others are more easily overcome, especially with the aid of that fiery enthusiasm which renders youth capable of great deeds.

(To be continued.)

UNIVERSITY MUSICAL DEGREES.

PROFESSOR MACFARREN has issued the following paper of instructions to candidates for the degree of Bachelor of Music, under the regulations recently adopted by the University of Cambridge:—

According to the new regulations, candidates for the degree of Bachelor of Music must first produce evidence of having satisfactorily passed one of the following Examinations in Literature and Science:—

(1) The "Previous Examination" of the University, Parts I. and II.

(2) The Examination of the "Oxford and Cambridge Schools Examination Board."

(3) The University "Higher Local Examinations."

(4) The University "Senior Local Examinations."

The last examination (No. 4) affords the readiest means of satisfying the University requirements. Candidates for a musical degree announcing themselves as such are allowed to enter this examination even though they may be over 18 years of age. The next examination will be held in December, 1877. A musical candidate is required to satisfy the examiners:—

(1) In English Grammar and Arithmetic;

(2) In *two* at least of the subjects in Section B (English History, Geography, a work of some standard English writer, and Political Economy), and in the English Essay;

(3) In *one* of the subjects of Sections C and D (viz. Latin, Greek, French, or German);

and (4) In Section E (Euclid and Algebra).

Information as regards the details of this examination may be obtained on application to the Rev. G. F. Browne, M.A., Secretary of the Cambridge Local Examinations Syndicate, St. Catherine's College, Cambridge.

The examinations for the Degree of Mus. Bac. will consist of three parts:—

(1) *A preliminary* Examination in

(a) Acoustics,
(b) Harmony,
(c) Counterpoint.

(2) The Exercise, namely, a musical composition, fulfilling prescribed requirements.

(3) A more advanced Examination in Musical Science;

and no person will be accepted as a candidate for the second or third part of the examination until he has qualified in the previous part or parts.

I am unable at present to furnish you with the exact details of this examination. These have to be settled by the Board of Musical Studies, and will not be announced until November; but it seems probable that the first "*Preliminary* Examination" will be held early in June, 1878, and the "Advanced Examination" in the following December.

The certificate of having passed an examination in Literature and Science will not be demanded from those candidates who may present themselves for the musical examination before the end of the Easter Term, 1879, and who at the time of the examination are over *thirty* years of age.

Trinity College, June 1877. G. A. MACFARREN.

[Each candidate on presenting himself for the first part of the examination pays a fee of £3 3s., and the same on presenting himself for the final part of the examination; and for the degree the sum of £5.]

The following summary of the conditions upon which degrees are granted by the other Universities will be found useful by aspirants for University musical honours:—

OXFORD.

A candidate for Mus. Bac. is required

(1) To matriculate as a member of some college or hall, or as an unattached student;

(2) To produce

(a) Testamur for Responsions,

or (b) Certificate of the Delegates for the Examination of Schools,

or (c) Certificate of the Delegates for the Local Examinations in English, Mathematics, and Latin, and in either Greek, French, German, or Italian;

(3) To pass a preliminary examination (partly *viva voce*) in Harmony, &c.

(4) If successful in (3) to send in an Exercise;

(5) If the Exercise be approved, to pass a second more advanced Examination in Harmony, &c.

(6) If successful, to deposit his Exercise in the Library of the Music School;

(7) University fees are £2 2s. on matriculation, £2 on *entering* for each musical examination, £7 on *passing* the first, and £5 on receiving his degree.

A candidate for Mus. Doc. must

(1) Spend five years from his Mus. Bac. in musical study;

(2) Write an Exercise;

(3) Pass an Examination;

(4) Give a performance of his Exercise.

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*A course of Lectures on Elementary Acoustics will be delivered in Cambridge in the Cavendish Laboratory during the ensuing October Term. For particulars apply (on or after October 1) to Sedley Taylor, Esq., M.A., Trinity College, Cambridge.

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(5) Deposit a copy of it in the Library of the Music School.
(6) University fees are £2 for the examination, and £10 for the degree.

No residence is required, except to qualify for responsions. There are always three examiners, the professor, the choragus and a graduate appointed by Convocation.

DUBLIN.

A candidate for Mus. Bac. must
(1) Matriculate—*i.e.* satisfy in any two Latin and any two Greek books he may select, English and Latin Composition, English History, Modern Geography, Arithmetic, and Elementary Algebra. Fee £5.
Or, if not matriculated, he must pass in
(a) English Composition, History, and Literature.
(b) French, or German, or Italian.
(c) Latin, or a second modern language.
(d) Arithmetic.
(2) Write an Exercise to be approved by the Board of Musical Studies.
(3) Pass an Examination held by the professor, assisted by one or more graduates appointed by the board.
(4) Conduct a performance of his Exercise.
(5) Fee £10.

For Mus. Doc. he must
(1) Write an Exercise.
(2) Pass an Examination.
(3) Conduct a performance of his Exercise.
(4) Fee £25.

No residence required.

Both degrees may be taken on the same day if all conditions are fulfilled.

LONDON.

A report of the committee (May 15th, 1876) has passed their Senate. According to this candidates for musical degrees will be required
(1) To matriculate, *i.e.* satisfy in
(a) Latin.
(b) Any Two of Greek, French, and German.
(c) English Language and History and Modern Geography.
(d) Arithmetic, Algebra, Euclid I.—IV.,
(e) Mechanics, Hydrostatics, Optics, Heat.
(f) Chemistry.
(2) To pass in Associate Science.
(3) To pass in Science or Music Proper.

There will be several examiners.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *July*, 1877.

To our former report on the Examination Concerts of the Royal Conservatoire we now add a notice of the eighth concert, which was devoted entirely to compositions by scholars of the institution. As a matter of course, these works are written at the Conservatoire, and under the superintendence of the two instructors in harmony, Herren Carl Reinecke and Salomon Jadassohn. Before the manuscripts are publicly performed, they have to undergo the careful scrutiny of the masters; but of course a good deal that is weak and unsatisfactory remains, and could not be removed by the teacher. The teachers can in most cases do no more than correct conspicuous mistakes, but are unable to alter the character of the whole. If they did so, they would destroy the work of the pupil and substitute their own. From the assistant, which the master has been up to the composition of the examination works, he now becomes the censor and critic of the works of the scholar. Instruction in free composition cannot be given; we have no precepts or receipts for composing motetts, sonatas, symphonies, or other species of musical structure. If the scholar is not penetrated by the works of the great masters, and cannot drink deep of the Pierian spring, his unsupported will, in spite of careful musical preparation, be but a mechanical imitation of so-called musical forms. We think the expression "form" a spontaneously selected one, which has only acquired citizenship in the discussion of musical works because we possess no other word to convey our meaning of the architectural construction of a musical composition. But in music we cannot divide form from content; for here it is as in the human organisation where soul and body are inseparable. When we say of a piece of music that the form is good but the contents uninteresting, we speak of something that cannot live. The teachers of composition will never have but two sorts of scholars, those who cause him very little trouble, because they really possess talent for composition, and those with whom all trouble and work on the part of the teacher, the most carefully collected knowledge, and the most painful theoretical preparations, remain fruitless.

Considering the scholars' works performed at the above-mentioned examination, we can gladly report them to have been on the whole well and cleverly written. But only four distinguished themselves sufficiently to deserve mentioning. Amongst the best were a movement from a symphony by Herr Heinrich Zöllner of Leipzig; songs by Herr Edmund Ohl, from Reichenberg, a Bohemian, and Herr Eduard Schütt from St. Petersburg; further a motett (Ps. xxxiv. vs. 17, 18, 19, 20), "Die Gerechten, die Herrn," for chorus of mixed voices, by Mr. Charles J. Vincent, from Sunderland; and lastly an overture for orchestra, by Mr. Handel Thorley from Manchester. As the overture struck us as being more like the first movement of a symphony than a concert-overture, perhaps the young composer may present us later with the remaining movements.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *July 12th*, 1877.

THE Opera closed June 30th, and will not re-open till August 15th. It was high time to bring the season to an end, as latterly the income of an evening's performance seldom sufficed to pay the expenses. The last performance was a miscellaneous one, for the benefit of the Pension fund of the Hoftheater. First came Schubert's little but pretty opera, *Der häusliche Krieg*, with the newly-elaborated libretto, and then the overture and the second act of *Oberon*, conducted by Richter. The whole of the latter opera had been performed seven days before, when Frau Wilt alone made a great impression with the air "Ozean, thou mighty monster!" This time the second act was again in the last scene, mutilated in the same way as four years ago when the opera was performed for the first time in the new house, viz. by introducing a moving picture, showing all the countries and villages connected with the life of Reuz and Huon, the once melody of the mermaid's song being repeated alternately by the orchestra and the mermaid as long as the picture remained in view. What a doubtful spectacle, what an offending violence to attract the mere curiosity of a thoughtless people! Involuntarily the word *Zauberschlösser* is on the lips of every one. (*Zauberschlösser* a play which was performed some hundred times in the Josephstadt Theatre, and in which for the first time such a moving scene was in its proper place.) It was a moment for children, little and great, and in this sense the second part of the evening did its duty. The last piece was a concession to the friends of the ballet. *Coppelia*, with the music of Delibes, though often repeated, was still welcome, argument, representations and music being full of charm. Frl. Linda, our first ballerina, and Herr Kraft, as the two principal characters, received much and well-merited applause. Frl. Anna Riegler performed as her second and third Gastrolle Gilda and Margaretha of Valois. The result was somewhat better than on the first evening; nevertheless it was not found desirable to engage her, and this certainly to her advantage, as her debut each voice would not endure the effort necessary in so vast a house. In *Aida*, with Frau Wilt in the *title-rôle*, we heard Frau Jauner for the last time as Amneris. She is not re-engaged, and probably regrets now too late having quitted her post at Darmstadt, where she was engaged for life. We must therefore still wait for an alto singer, and the opera *Der Prophet* by Sahlmann, for which Frau Jauner was held in view, is still condemned to wait. For autumn some Gastspiele are announced. Frl. Marie Wildt, Prague, Abrassy, Fahrni, who are all said to be gifted with talent. The decorations for the new opera, *Der Inselfeind*, by Brull, are to be finished in two months; meanwhile the

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machineries for Wagner's *Rheingold* are being constructed, and they are, it is said, very difficult for an opera house with many galleries, from which the working of the swimming-scenes of the daughters of the Rhine can be observed. The question respecting another Italian season causes great pains to the direction, as the pecuniary result of the last was a very doubtful one, the greater part of the profits being absorbed by the impresario.

As to the other theatres, excepting the Carltheatre (in the suburb Leopoldstadt), all are closed. Two, namely, the Komische Oper and the Theatre an der Wien, look for new directors bold enough to fight against the apathy of the public.

Operas performed from June 16th to 30th: *Tod u. Leichte*, *Robert*, *Norma*, *Flegende Holländer*, *Prophet*, *Hugenotten*, *Tell*, *Oberon*, *Lustige Weiber von Wind.*, *Aida*, *Freischütz*, and as the closing evening *Der musikalische Krieg*, overture and second act from *Oberon*, and the ballet *Coppelia*.

Reviews.

Three Sonatas, Op. 9, 65, and 88. *Three Transcriptions of Songs by* MENDELSSOHN, Op. 72. *Three Characteristic Pieces*, Op. 73. *Feuillets d'Album*, Op. 83. for Pianoforte by STEPHEN HELLER. London: Ashdown & Parry.

MESSRS. ASHDOWN & PARRY have made the most of a complete edition of Stephen Heller's pianoforte works, so far as this has been found possible, one of their chief specialties. With the exception of Op. 3, 4, and 5, published many years ago in Hungary, and now out of print, their catalogue is complete from Op. 1 to Op. 141, and is supplemented by several works of which no opus number has been given, consisting of five original pieces, and transcriptions of six of Mendelssohn's songs and thirty-three of Schubert's. On looking through the catalogue of Heller's compositions, one cannot but regret the preponderance of transcriptions, arrangements, and fantasias suggested by other men's work over that which has emanated from his own brain. But in both capacities, whether as a transcriber or as a composer of pianoforte music, he is entitled to a very high position. Musicians as well as amateurs of advanced taste must at some time of their lives have been impressed with strong feelings of admiration and pleasure on making acquaintance with his works, which may not unfitly perhaps be characterised as a mixture of classicism and romanticism, though they may not have raised over them as they have done over those of Chopin and Schumann. In the best of Heller's works one may see the same exquisite artistic finish and refinement in point of pianism and contrapuntal as much characteristic and individuality of matter and expression as in those of Mendelssohn, but less severity. Though occupying a very high place in the repertory of pianoforte music, they can hardly be said to belong to the very highest. It is, therefore probably for this reason that they are less seldom heard at first-class concerts than many of them seem to us to deserve to be. As a composer of drawing room pieces of the better class, and of music admirably designed for teaching purposes, there is probably no other name sought after by publishers, or whom publishers would more gladly claim as their own. Nevertheless, with so ready a market at his command, he seems to have produced but slowly. In a notice of the sonata which heads our list, written by Schumann about forty years ago, he tells us that he had long been acquainted with it in manuscript, Heller having sent it to him to criticise, amendments—not on account of its faults, but on account of the length of time he brooded over it. Now, just two years old, and having begun to write at an early age, Heller may be said to have been a composer for forty-five years, and on an average therefore to have produced about four works a year; considering the small extent of many of them, by no means a large allowance.

Though not among the most recent of Heller's contributions to the literature of the pianoforte, the works above named which have suggested the foregoing remarks, will be new to many, and are certainly worthy of attention. It says much for the artistic earnestness of a composer who restricts himself to writing for the pianoforte, that at times he should resort to the sonata form as the vehicle for the expression of his ideas. But how few since Beethoven have thoroughly succeeded in satisfactorily filling up this the greatest of art-forms, especially when restricted to the use of a single instrument as their means of communication! As Liszt has said of Chopin, "His concertos and sonatas are beautiful, indeed, but we discern in them more effort than inspiration. His creative genius was impetuous, fantastic, and impulsive. His beauties were only manifested fully in entire freedom;" so we may say of Heller's sonatas. Schumann spoke kindly of the earliest of his sonatas recognising in it an unwonted display of realthat we could hardly look for at the same time pointed in what might be expected from his next sonata. The latter has not yet arrived, but the third has, and it is satisfactory to find that in many respects it is an advance upon the first, as may especially be instanced by the vigorous character the second finale and spontaneity of its first two movements. The second movement a scherzo mystico, remarkable for its extended development and the happy effect arising from the alternation of sections in 6/8 and 4/4 time, might well stand as an independent piece and no doubt does it often be played. On account of their taking character the scherzo from the first sonata, and the ballade from the second, might with equal reason be subjected to similar treatment.

So-called transcriptions seem now to have taken the place of the variations of former days. As generally represented and as compared with works of a more original character, both may be said in favour of either of these art forms, one of which is but the outgrowth of the other. As an exercise, however, the practice of variation-making is a most useful one to the composer, and perhaps more than anything else is conducive to the attainment of facility in writing. And that it can be utilised for the highest ends and in the most poetical manner has been sufficiently and repeatedly proved, especially by Beethoven in his Thirty-Three Variations on a Theme by Diabelli, and in other works, and more recently by Liszt who in some of his "Symphonische Dichtungen" seems to have pushed the branch of his art to its farthest possible limits. But the transcriptions with which we have now to deal do not seem to have been undertaken with any such conscious intent, but simply to satisfy the exigencies of publishers who apparently find that simple and favourite songs when converted into pianoforte pieces of the prescribed drawing-room length—not so short as to appear quite trifling, and not too long to become wearisome—meet with a ready sale. Nevertheless, in spite of their artificial character, these transcriptions of Heller's are by no means to be despised. Were all transcriptions conceived and carried out in a manner so artistically finished and refined as free from vulgar display and conventional treatment, and so conducive to good taste, there would be little reason to complain of transcriptions in general. The songs of Mendelssohn here treated are severally entitled "The Parting Song," "Chant d'Amour," and "Chant de Fête." The first is the well known *Volkslied*, "Es ist bestimmt in Gottes Rath"—but why it should ever have been entitled a *Volkslied* we have never been able to discover—the second the *Minnelied*, "Durch Busch und Thal," and the third the *Sonntagslied*, "Ringsum erschallt in Wald und Flur." That it should have been thought necessary to re-christen the titles is a reasonable conception on the supposition that they were originally designed for the French market. The presentation of German songs to their original tongue even by English singers, is now so generally the rule at our best concerts, that they soon come to be known by their original titles. The issue of them in their transcribed form on the new names therefore seems to us a mistaken policy on the part of their publishers.

The three pieces contained in Op. 73—"The Huntsman's Song," "The Soldier's Farewell," and a "Cradle Song"—are remarkable for the appropriateness of their poetical contents to their distinguishing titles, and are certainly among the most charming of the genial composer's small or large pieces. Nearly as charming, though of less extent, are the "Feuillets d'Album," Op. 83—a series of six pieces, each from two to three pages in length. Both Op. 73 and Op. 83 will be played and studied with much pleasure by all lovers of Heller's refinement, beauty and generally taking character; and as both will afford passages illustrative of their author's peculiar mode of treating the piano, both, commencing

with the last named may be advantageously practised as preliminary studies, and before attacking his larger and more difficult works

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Pianoforte Pieces. By L. VAN BEETHOVEN and W. A. MOZART. Edited by E. Pauer (folio edition). London: Augener & Co.

IT is to be hoped that the age of transcriptions is gone and past, that a healthier taste has set in, that neither pupils nor masters will be content with the unwholesome stuff hitherto continually poured forth—but that the return to a better feeling as to what should form a groundwork of good musical study has necessitated a change in the character of the supply of material. That some such thought has occurred to those among the foremost of our educational musicians—that is to say, not only those who are actually engaged in teaching but who also employ themselves in forming and directing popular pianoforte—the present publication testifies. Until a new and better school arises there can be no better plan than that suggested by Mr E. Pauer in the publication of the nine pianoforte pieces by Mozart and the seven by Beethoven. These are well designed to restore a true and correct taste and are, therefore, most opportunely welcome.

As arranged and numbered by Mr Pauer, the nine pieces of Mozart with the seven by Beethoven form a study course—not consecutive it is true but valuable and interesting more especially as the master can exercise his own judgement as to the order in which the pieces might be given out to the pupil. It is, of course, an easy matter to find a series of works which shall help the progress of the young player and at the same time interest the mind as well as make him acquainted with the style of writing peculiar to great men. It is of no particular advantage to collect such a selection and issue them in a book according to an arranged plan. The student often gets disheartened at the difficulties before him path and probably fails to make progress because at first or dread of the great task he has to accomplish. With these pieces published separately no such check is likely to affect his industry.

There is no piece of unusual and repelling length or difficulty in the present collection but in the course of revision all the troubles that are likely to rise up in the matter of fingering and phrasing have been foreseen and explained and made as smooth as possible. For the successful result of this labour the editor and reviser deserves the thanks of both pupil and master. From the pupil because of the theme of a series of charming pieces, and from the master for the removal and explanation of all that is likely to hinder progress.

The pieces by Mozart at present included in the collection are the rondo in F composed in May 1791—"for a little organ," a second rondo in D written in 1786, a third rondo in C minor composed in 1787, the beautiful fantasia and fugue with its somewhat trite subjects part of the work of the year 1782, the second fantasia in C minor which he dedicated to his wife in the same year, and an equally attractive though less difficult work than either of these two former also a fantasia form—produced about the same period. To these may be added the fine and quaint overture in the style of Handel, said to have been written at the suggestion of the Baron von Swieten also the well-known Adagio for the pianoforte in B minor produced about the spring of the year 1788, when his mind was full of the melodies he wrote for *Don Giovanni*, and partaking somewhat of the character of thought observable in that opera. The last of the nine pieces is the Rondo allegro in A flat, printed in the last year of his death.

The selections from Beethoven are less in number, but not in importance. These works, placed according to their *opus* numbers, are Bagatelles (Op. 33), which many an amateur knows well as voluntaries arranged for the organ or adapted in words as songs; the two rondos (Op. 51 Nos. 1 and 2) in C and G, the fantasia in G minor, full of passages which will reward the students in their conquest; the polonaise (Op. 89) well calculated to develop taste and phrasing power; the posthumous rondo (Op. 129), complete in interest and value; and the fine earnest andante in F—which many a pianoforte student knows and loves, and many an incipient organ-player has, in part at least, worked at.

The selections are in every way commendable because they are made with a full knowledge of what a student requires, and what is likely to engage his sympathies as well as his executive powers.

Sylphentanz (Ronde des Sylphes). Morceau de Concert. By J. L. RAECKEL. London: Augener & Co.

A CLEVER piece of writing not altogether ineffective when well played. Its value as an exercise is unquestionable, and the phrases of melody are pleasing if not remarkably original.

Gleanings from the Works of Celebrated Composers. Transcriptions by E. PAUER. No. 9. Mendelssohn. Adagio from the Second Concerto (Op. 40). London: Augener & Co.

THIS recent addition to an already valuable series, the *Adagio* from the Second Concerto of Mendelssohn (Op. 40) is an issue admirably arranged from any of the former pieces in the list and will probably find a welcome for that reason besides that which its own inherent merits will bring.

Twenty Violin Etudes. By LUDWIG ABEL. Offenbach: Joh. André.

THE full title of this work tells its character and design namely that it is intended as a preparation for the twenty five studies of a more advanced character for violin players, probably by the same author. The character of the difficulties presented by the superior work can only be guessed at but if from that now under notice some idea may be formed, it is evident that the higher students of the Conservatoire Royal of Munich must become most accomplished players, for the preliminary studies are such as would make many an orchestral player astonished if he were called upon to perform them at sight. It has often been said that a student in the course of his preparation is always expected to be able to conquer difficulties which rarely present themselves in the course of ordinary experience, and it is therefore to his advantage that he should be prepared in such a manner as to make his usual work lighter and easy for him. With this principle in mind there can be no question but that the thirty violin studies of Herr Abel will prove of the highest value. All human knowledge should be cumulative or there would be no advance. How far Herr Abel's ease in violin playing and teaching in comparison of the present work with that of Baillot published early in the present century will show. Baillot's work contained 4 real difficulties for the performers of the period. But the most elaborate exercise in his book is simple in its degree when compared with what is expected of violin students of the modern school. This is, of course, to advantage in the practice of music as it secures a more perfect and consonant realisation of an author's work upon the orchestra, and a corresponding unity of skill in orchestral performances. Such a result has been brought about by earnest labourers in the field, who keen to note all progression in thought and execution are not slow to register each discovery of new effects for the benefit of the rising generation of players. In this light Herr Abel's studies are most valuable and worthy of the earnest attention of all ambitious players. The exercises are arranged in progressive difficulty in various keys, major and minor and include the chief effects the violinist is commonly capable of in the three positions. They are, moreover, musically interesting, and with the second violin part set as accompaniment make a most agreeable series of duets.

Serenade für Violine und Alt-viola componirt von INDEX LACHNER. Op. 81. Offenbach a M. bei Joh. André.

THIS is not, like Beethoven's famous Sextuor and Trio or The three orchestral serenades of Mozart Brahms Jadassohn, and others, a work in many movements, as its title might lead one to infer but a single *andante* movement, such as might form part of

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o sonata. Its title, therefore is to be regarded as indicative of the character of its contents rather than of its form. It may fairly be described as a quiet soothing song-like movement of the Haydn Mozart school. Though offering nothing new either in point of material or construction, it commends itself by its unpretentious but musicianly character and as it demands no great skill on the part of either player for its due interpretation, will be found acceptable by amateurs of sober tastes who perhaps with good reason complain that the repertory of short and easy original pieces of the better class for pianoforte and violin is not an over large one.

Twelve Songs and Twelve Choruses, from HANDEL'S *Oratorios*. Arranged for the Organ. By SCOTSON CLARK. London: Augener & Co.

In these two separate books the young organist—or indeed, the older one of moderate skill will find matter much to his taste. There would be little trouble now a days in reproducing the effects marked as guides to the player by the arranger—in most of the organs now in use have the stops indicated. Three staves—quite proper in modern organ music—are employed, and the several pieces are clearly adapted as by the hand of one thoroughly conversant with his work. The two books being moreover plainly printed, and even elegant in their simplicity and published at a moderate price and forming just such a collection as can scarcely fail to be acceptable must command an extensive and ready sale.

Kyrie Eleison for Solo Voice and Chorus with Pianoforte or Organ Accompaniment. By B. LLOYD SELBY. London: Augener & Co.

This work having already been favourably spoken of by our Leipzig correspondent on the occasion of its being performed at an examination concert of the students of the Leipzig Conservatoire, and having also been previously reviewed in our columns, we need only now call attention to the fact that it has been made more accessible by the recent publication of separate chorus and string parts. By amateur choral societies which do not object as many do, to singing words of so sacred a nature, it will be found both useful for practice and suitable and effective for performance.

Five Songs with English and German Words. By E. LASSEN.
Among the Flowers (*Ich wandle unter Blumen*)
Cloud and Calm (*Mein Herz ist wie die dunkle Nacht*)
Day Dreams (*Mit deinen blauen Augen*)
The Message (*Vöglein wohl so schnell?*)
Twas all a Dream (*Es war ein Traum*). Augener & Co.

THESE five songs, by the well known Weimar Capellmeister and composer—are included in the sixth set in of Messrs. Augener & Co.'s collection of famous lie German songs, entitled "Gems." The last named has attained so wide a popularity through its having been repeatedly sung at most of our best concerts, especially by Mlle. Thekla Friedlaender that not a word need be said about it except to call attention to the fact that it is now published in two keys, F and F and to suggest that, there being only the difference of a semi tone between these two keys, it might perhaps, prove advantageous to issue it also in some more reasonable key. There is a welcome freshness and melodiousness about all these songs which could only have proceeded from a musically constituted mind. The accompaniments, too, have the merit of being artistically interesting, without being too thick and overladen—the prevailing fault of so many German song writers of the present day, who do not seem able to distinguish between art and artificiality. In the hands of a master a few artistic touches deftly applied go far farther especially to songs, than a display of the profoundest scholarship. In these songs Herr Lassen seems to me to have hit the happy mean on which lies between too great simplicity and over elaboration, and one see no reason why any one of them should not meet with as much favour as has already been accorded to "Es War ein Traum."

Eskimoen (*Lichtlieder*). By F. LACHNER. London: Augener & Co.

Those who know the scarcity of good concerted pieces for female voices will most gladly welcome this elegantly written trio, which forms one number of the second series of "Vocal Trios" published by Messrs. Augener & Co. It is free, flowing, melodious, and withal effective and as it has both German and English words—the latter by H. Stevens—the singers can exercise their right of choice when they have made the copies their own by purchase.

Concerts, &c.

THE HANDEL FESTIVAL.

SINCE the great festival of 1859, commemorative of the centenary of Handel's death, a Handel Festival at the Crystal Palace has been an event of triennial occurrence. Counting the centenary festival and the preliminary one of 1857 the late festival, held towards the close of June last, and officially announced as the sixth triennial festival, was in point of fact the eighth which has taken place here. The future scheme both as regards the music selected for performance and the arrangements generally, was almost identical with that of previous years. It commenced as usual with a so-called general rehearsal. The first day of the festival proper being devoted to a performance of the *Messiah*, the second to a miscellaneous selection, and the third to *Israel in Egypt*. Thus, on the score of novelty it will be seen that the *Selection* day alone offers matter for comment.

The general rehearsal, seeing that it included excerpts from each of the three days' performances, furnished an epitome, more or less complete of the entire festival. It bore, however, none of the character of a rehearsal properly so called for the programme was gone through without a remark or a correction by the conductor though several of the less familiar of the choruses were very inefficiently rendered. Indeed, on these occasions "general rehearsal" is but another name for a performance to which the public are admitted at a lower scale of charges than to those of the three following days. If further proof of this were needed it would be sufficient to point to the fact that, in order to admit of Mlle. Albani being heard on this day as well as in the *Messiah* no air was interpolated for her which found no place in either of the subsequent programmes. This was "Angels ever bright and fair" from *Theodora* which she sang delightfully—to the evident delight of many who heard her for she then made for this her first appearance at a Handel Festival.

In the *Messiah*, the soprano music was divided between Mlle. Albani and Mme Edith Wynne. The whole of the contralto being assigned to Mme Patey—the only contralto soloist engaged. Mr. W. H. Cummings in the first part and Mr. Vernon Rigby in the second and third undertook the tenor. The bass being divided between Herr Henschel and Mr. Santley. There are many who think that some other oratorios of Handel's might from time to time be advantageously substituted for the *Messiah*. Be that as it may, it is a pity that pains are not taken to obviate the recurrence of mistakes—as instanced specially in the choruses "And He shall purify" and "His yoke is easy"—which are perpetuated from festival to festival and are a blot upon otherwise ready and spirited choral singing.

The programme of the *Selection* day was as follows:—

PART I.—SACRED.

Overture		*Occasional Oratorio*
*Coronation Anthem	The king shall rejoice	
Recitative	Be well, my friends	*Judas Maccabæus*
Air	Up! fearless thy powers	
	Mr. Vernon Rigby	
Air	How fine my paternal love	*Samson.*
	Mr. Santley	
Chorus	Sing O ye heavens	*Belshazzar*
Recitative	Relieve my wish	
Air	Return, O God of hosts.	
	Mme Patey	
Chorus	To your glory	
Air	Honour and arms	*Samson*
	Sig. Foli	
Air	Let the bright seraphim	
	Mme Aurelia Pareti	
	(Trumpet Obbligato, Mr. T. Harper.)	
Chorus	Let their celestial concerts	

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*Overture		
*Air and Chorus	Tyranny (spirit) (in implore ranger)	*Athaliah*
	Mme. Lemmens-Sherrington	
*Air	In the battle	*Deborah.*
	Mme. Patey	
	(Organ Obbligato, Mr. Willing.)	
*Recitative	Tis well as times	*Joshua.*
	Mr. Edward Lloyd	
*March		
*Solo and Chorus	Glory to God	
	Mr. Edward Lloyd	

PART II.—SECULAR

*Concerto for the Organ and Orchestra, No. 2 in F		
	(The Organ by Mr. W. T. Best.)	
Air	Love in her eyes	
	Mr. Edward Lloyd.	
*Air	Hear, thou seat	*Acis and Galatea*
	Mme. Lemmens-Sherrington	
*Chorus	Galatea dry thy tears	
Air	Nose at home	*Esau*
	Mr. Stanley	
Chorus	Tyrants now no more	*Hercules.*
Recitative	What mutual horrors	*Judas Maccabæus.*
Air	From mighty kings	
	Mme. Adelina Patti	
March		
Air and Chorus	The trumpet's loud clangour	*Dryden's Ode.*
	Mr. Vernon Rigby	
Arioso Chorus	As from the power	
	Mme. Lemmens-Sherrington	
Duett	The dead shall live	
Air	Sorge infausta	*Orlando.*
	Signor Foli	
Trio and Chorus	See the conquering hero	*Judas.*
	Mme. Lemmens-Sherrington, Mme. Clara Suter, Mme. Patey	

* The pieces marked thus * have not been performed at any Crystal Palace Festival.

With this selection, containing as it did a fair proportion of the master's more or less important works with which ordinary concert-goers have not been made too familiar, lovers and students of Handel must have had good reason to be satisfied. But, as regards the manner in which much of it was presented, many must have writhed with indignation at the liberty taken with Handel's scores in the way of providing added instrumental accompaniments, and the introduction of passages, both vocal and orchestral, which Sir Michael Costa evidently regards as improvements upon the original. No one at the present day will deny the necessity of making some additions to Handel's original scores, especially when his works are presented on a more extended scale at such a hugh building as the festival occasions at the Crystal Palace; but the value of such additions is proportionate to their being considered and carried out in a manner according with the spirit which prompted the originals. Sir Michael Costa by no means appears to have made this his aim; on the contrary, as was especially instanced by his treatment of the march from the "Occasional" overture that from Dryden's *Ode for St. Cecilia's Day* and the overture to *Athaliah*, he seems to have regarded Handel's text as common property upon which to exercise his fancy much in the same way as do the transcribers and arrangers of songs and operatic excerpts for the pianoforte. Of the cleverness with which he secures *ad captandum* Harry-Lindley effects there can be no question, but it is at the destruction of the original model, the mere skeleton of which remains, and which is presented to us decked out in modern attire. To the public generally the appearance of Mme. Patti, who had not been heard at a Handel Festival since 1865, was probably the main source of attraction of this day's programme. By her rendering of the two songs set down for her, but which she gave with that defiant phrasing peculiar to so many operatic *prime donne* in tossing with questionable taste a double cadenza for voice and trumpet at the close of "Let the bright seraphim," she proved herself a perfect mistress of vocalisation. One missed, however, the soul-full and feeling manner of Mlle. Albani's singing, whether it be of Handel or Wagner. But as Handelian vocalists, I may fairly be said, without disparagement of the efforts of their associates among the soloists on the occasion, has the palm of excellence undoubtedly to Mme. Patey, Mr. Edward Lloyd and Mr. Stanley, though in one of her songs—"In the last le—"—Mme. Patey must have found it no easy task to contend with the obtrusiveness of the *obbligato* organ accompaniment—another of Sir Michael Costa's disarrangements—which, possibly on the ground that it forms part of one of Handel's concertos, Mr. Willing seemed to think should not be subordinated to the voice part. It is less pleasant to speak of the choral singing, though generally steady in the better-known pieces, but still in long refinement there was much to desire both in point of precision, unanimity in taking up the leads, and truthfulness of intonation in the less familiar choruses from *Deborah*, *Athaliah* and *Hercules*. The concerto was skilfully rendered by Mr. Best, but in its general effect seemed to afford a proof that a Handel concerto, originally designed for organ *or harpsichord*, must be less adapted for presentation on an exaggerated scale than the more massive of his choruses. If improvement in one direction more than another was to be noticed at this festival, it was certainly in the constitution and playing of the band, as was especially evidenced by the manner in which the several overtures and marches were rendered, and the ready and precise manner in which the choristers were aided in taking up their leads. That the number of the executive forces should have been reduced from about 4,500 employed in 1871 to less than 3,400, should also be regarded as an improvement.

As on former occasions, *Israel in Egypt* both in point of choice, and in the manner of its performance was by far the most satisfactory feature of the entire festival. Here one felt at least in listening to the double chorus of this grand choral work that there was no wasteful expenditure of force that the enormous ensemble of chorus and orchestra increased as imposing an effect upon the ear as upon the eye and that results were realised which are unattainable elsewhere. Except for a rarely occasional shortcomings, the choral singing was certainly the best of the three days. The distribution of the solos which, though not numerous, are highly important, was in every way admirable. The soprano part was divided between Mme. Lemmens-Sherrington and Mme. Edith Wynne, Mme. Patey taking the whole of the contralto part. Mr. Edward Lloyd again greatly distinguished himself in his only song "The enemy said," and the duet "The Lord is a man of war" could hardly have been more finely rendered than it was by Mr. Stanley and Herr Henschel—to the latter of whom as a comparative stranger among us it is but due to say that on each occasion of his appearance during the week he gave the amplest proofs of his high attainments as vocalist. As on former occasions the festival ended as it began with a performance of "God save the Queen" and cheers for Her.

Much as one Handel Festival at the Crystal Palace has resembled another in its general aspect it cannot be but that on such occasion of its recurrence it suggests fresh matter for remark as well as for reflection. In the season's change and progress it is perhaps not surprising that there are many to be found who, though at one time they felt enthusiasm for a Handel Festival, are now but too ready to depreciate it, on the grounds that Handel's music has become stale and old-fashioned, and that the promoters of these festivals do too little to extend a knowledge of Handel by introducing his less familiar works. Stale and old-fashioned Handel's music has doubtless become to such objectors, but it is not so for the rising generation, and, as even the most determined Wagnerite will not deny, there is no more healthy natural and German school of music upon which to bring up the rising generation. That the English public generally care little for Handel beyond his most acknowledged masterworks, has been proved of late years by the small enthusiasm evoked by the attempted revivals of several of his less familiar oratorios, e.g. *Jephtha*, *Theodora*, *Esther*, *Belshazzar*, *Hercules* &c. Considering, too, that the first aim of a Handel Festival—a joint speculation on the part of the Sacred Harmonic Society and the Crystal Palace Company—is more a mercantile than an artistic one it is not surprising that the promoters should seek to save themselves the trouble and expense which the introduction of a larger number of less familiar works would involve. Nor do we think this is to be regretted, for surely it is the better plan to distribute our attention, and try to make some stance with the best works of a large number of composers, rather than to confuse our knowledge however complete it may become in those of the few. But it cannot be said that the late festival, any more than those by which it has been preceded, was all that could be desired. It has given rise to a great deal of nonsense being talked and written about it. Nothing can be farther from the truth than the assertion that these performances tend to preserve correct and traditional readings of Handel. On the contrary they aid in dissemination those peculiar to Sir Michael Costa, whose *tempi* so much coincide with those of Handel that does the pitch at which his works are now performed agree with that of his time. In the matter of orchestration, too, we certainly hear a great deal more of Costa's than of Handel's. Improvement we have—is not to be looked for so long as the indulgent notices of the daily papers—can much it is to be suspected the humble servants of the best advertisers—but no, in a high the most fulsome praise upon Sir Michael Costa, as if he were the only conductor alive who could get through with the task, which it must be confessed he does more by stamping and shouting than by the wave of his *baton*, and who, when speaking of the singing of the chorus as "splendid, magnificent and ab-

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comparable," but too readily omit the very necessary qualifying sentence "considering the numbers engaged." Still, with all their shortcomings we should be very sorry to hear that there was any prospect of these triennial gatherings being discontinued.

PHILHARMONIC SOCIETY

THE ninth concert opened with Dr. A. S. Sullivan's overture "In Memoriam," composed for the Norwich Festival of 1866. We have often listened to it with pleasure, but latterly with feelings of regret that during the interval which has elapsed since its first performance Dr. Sullivan has produced no other orchestral work of a similar scope worthy to be ranked by the side of it. A remarkable point in the orchestration, as noticed on several occasions of its being heard at the Crystal Palace, is the employment of a side-drum in the *coda*. The introduction of a side-drum here was an after-thought, but one which we have always regarded as a stroke of genius. In the way of orchestration, because in conjunction with the organ it serves to add completeness to and blend together at this point certain passages, the coming of which without it sounds coarse and noisy. The omission of the side-drum on the present occasion, whether with or without Dr. Sullivan's sanction, we thought therefore was to be regretted. The big-drummer however perhaps fresh from the Handel Festival, fully made up for his absence by a vigour and æthurs veneur by no means desirable. The remainder of the instrumental selections was restricted to well worn works of acknowledged excellence, viz., Beethoven's violin concerto and Pastoral symphony, Mendelssohn's pianoforte concerto in G minor, and Weber's overture "The Ruler of the Spirits." Herr Auer and Sig. Jaell, deservedly favourites among our regular annual foreign visitors, were the exponents of the two concertos. That by Beethoven received a masterly rendering at the hands of Herr Auer, and into that by Mendelssohn Sig. Jaell infused a life and spirit, for which we had been longing all through the dull but studiously correct performance of the "Pastoral" symphony which had preceded it. Mme. Lemmens-Sherrington was the only vocalist. She was heard in the aria, "Padre Germani," from Mozart's *Idomeneo*, and Cherubini's "Ave Maria," a pleasing feature of which was Mr. Clinton's fine playing of the clarinet *obbligato*; and in the scena, "Ah quella man," from Auber's *Le Domino Noir*.

The programme of the tenth and last concert, at which we were unable to be present, stood as follows:—

ELECTRA, Overture	*Joachim*
ARIA, "Per questo"	*Lotti*
CONCERTO, Pianoforte (in A minor)	*Beethoven*
ARIA, "Il primo mi moti spirto" (*Orfeo*)	*Haydn*
SINFONIA in A minor (The Scotch)	*Mendelssohn*
SONG, "Hear the soft night" (*Acis and Galatea*)	*Handel*
ELEGIAC ADAGIO for Pianoforte and Orchestra, Violin (with Orchestra)	*Vieuxtemps*
SONG, "This is passing hence"	*A. Sullivan.*
OVERTURE, "Jubel"	*Weber*

There was, indeed, little to call for any attendance, the only approach to novelty being Professor Joachim's overture which has already been commented upon in our columns both on its first performance at Cambridge in March last, on the occasion of its composer receiving the honorary degree of Doctor of Music from that university, and subsequently at the Crystal Palace. The concerto, we are informed, was ably executed by M. J. Wieniawski, a younger brother of the celebrated violinist of the same name. Herr Wilhelmj was to have been the solo violinist, but being unable to appear in consequence of illness he was replaced by Mlle. Marguerite Rommerel, who proved her readiness by playing the piece set down for him. The vocalists were Miss Catharine Penna and Mr. Santley, the former undertaking the aria by Lotti and Handel, the latter those by Haydn and Dr. Sullivan.

This terminated the sixty-fifth season of this once famous and representative society. Reference to the summary of works performed in the course of it shows that only two works of importance—viz. Schumann's music to the third part of Goethe's *Faust* and a symphony by E. Silas—which had not been already made more or less familiar elsewhere, were brought forward. Hence the Philharmonic Society can no longer be said to represent musical progress in England, as it once did, by introducing a knowledge of unfamiliar works both old and new, nor on looking back at the performances of recent years can it be said that the same high standard of execution on the part of the band has been maintained as formerly, or that it has equalled that to be met with elsewhere both in and near the metropolis. It would be probably fruitless to attempt to account for the various causes which have contributed to this falling off in the performances, in spite of so much less having been attempted than formerly. It seems better therefore, to keep silence. For the last eleven seasons the post of conductor has been filled by Mr. W. G. Cusins.

MUSICAL UNION MATINÉES

THE introduction of Beethoven's beautiful—but too rarely played—quartett in F minor (Op. 95) at the seventh *matinée* must by many have been regarded as one of the greatest treats of the season. The choice was due to Herr Auer by whom, in company with MM. Hollander, Van Waefelghem and Lasserre, it was exquisitely rendered. But that it should only now for the first time have found a place in the programmes of an institution which has existed during thirty-three seasons, seems to us as strange as that four of Beethoven's quartetts should still be waiting for a hearing at the Musical Union. No less strange, too, is it to find Professor Ella epithetising Beethoven's so-called posthumous quartetts as attenuated—except as an excuse for having ignored them, this is unaccountable. But Professor Ella does not stand alone in thus withholding Beethoven's later quartetts from a fear that they would not be understood by his audience. "It is foolish to say," writes Schumann, "that we cannot understand Beethoven's last period. Why not? Is his last music too difficult of comprehension in its harmonies—too singular in form? Do the thoughts contrast too strongly? There must be something in it, for nonsense in music is an impossibility, and madness itself cannot suppress harmonic chords." When we consider what *understanding* music really involves, we may safely go a step farther and aver that a thorough understanding of music is not necessary to the enjoyment of it; at any rate we have been witnesses on several occasions to Beethoven's posthumous quartetts being thoroughly enjoyed, however little they may have been understood. It is, therefore, fervently to be hoped that Professor Ella, who has striven so long, so faithfully and so judiciously to propagate a taste for the highest class of instrumental chamber music, will not resign his directorship of the Musical Union, or be removed from among us, until he can say that he has been instrumental in bringing *all* Beethoven's quartetts to a hearing. The second quartett was that by Mozart in D. No. 7. Signor Jaell was again the pianist. He was heard in Schubert's trio in B flat (Op. 99, No. 1), and took his leave of us for the season by playing a couple of movements from Schumann's Faschingsschwank aus Wien (Op. 26) and Chopin's "Funeral March." A couple of solos consisting of a romance in E, of his own, and the introduction and gavotte from a suite in D, by Franz Ries (Op. 26), were contributed by Herr Auer.

In accordance with the precedent of former years, Beethoven's septett (Op. 20) and that by Hummel (Op. 74), formed the leading features of the programme of the concluding *matinée*. The artists engaged, in addition to the strong quartett party above mentioned, being MM. Lazarus (clarinet), Dubrucq (oboe), Van Hauts (horn), Radcliff (flute), Hutchins (bassoon), Jakeway (contrabass), and Joseph Wieniawski (pianist). The last named, the seventy-fourth pianist that has appeared at the Musical Union, and one of whose classical and legitimate style of playing we have pleasing recollections, took part in Hummel's septett, and was further heard with M. Lasserre, in the larghetto from Chopin's sonata in G minor for pianoforte and violoncello, as well as in a series of solos, viz. a "Feuille d'Album," in E flat minor, by Moszkowski; Chopin's ballade in F No. 2, and a waltz-caprice (Op. 2) of his own. Herr Auer, too, was down for the air from Bach's suite in D (with string accompaniment), a piece with which no more than one previous occasion, he has delighted the subscribers to the Musical Union, the members of whom we are glad to hear has equalled that of the previous season.

Musical Notes.

HERR WAGNER having declined to accept the greater part of the honorarium agreed upon for his services at the recent Festival Concerts in favour of his artistic salaries, a committee consisting of Lord Lindsay, H. P. Dr. William Pole, F.R.S., the Hon. Richard Grosvenor, the Rev. H. R. Haweis, Dr. F. Hiffer Masses, George Critchett, J. E. Berghelm, and Edward Dannreuther has been formed with the object of making up to him the sum of £2,000. Subscriptions to this "Wagner Testimonial Fund," for which the committee appeals to his friends and admirers throughout England, may be paid to the honorary treasurer, the Hon. Richard Grosvenor, 22, Grosvenor Square, Bayswater, W.

MR. R. H. M. BOSANQUET read a paper on "Some Points in the Harmony of Perfect Consonances," at the eighth and last monthly meeting of the third session of the Musical Association on the 2nd ult., when the illustrative examples were played upon a large enharmonic harmonium. At the same meeting two improved trumpets were exhibited by Mr. H. Bassett. The one was a valve trumpet with one of the valves adapted to raise the pitch a comma; the

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other was so constructed as to produce all the notes ordinarily required without that loss of the true trumpet tone which the use of valves involves.

THE new buildings attached to the Royal Normal School and Academy of Music for the Blind at Upper Norwood were formally opened on the 26th ult. by their Royal Highnesses the Princess Louise (Marchioness of Lorne), in the presence of the Duke of Westminster President of the College and other influential supporters of the institution. A concert, in which Messrs. Deschmann, Henri Daubert, Campbell (principals and students of the Academy took part formed part of the ceremony.

THE following scheme of arrangements subject to revision has been issued for the forthcoming Gloucester Musical Festival:—Tuesday morning September 4th, at 1.45 Mendelssohn's *Elijah*; Wednesday at 11.30, Bach's *Passion* (St. Matthew) and Beethoven's *Engedi*. Wednesday evening at 7.30, Mendelssohn's *St. Paul* (Part 2) and Haydn's *Creation* (Part 1). Thursday at 11.30, S. Leard Selby's *Kyrie*, Brahms's *Requiem*, Wesley's anthem "The Wilderness," and Mendelssohn's *Hymn of Praise*. Friday at 11.30, Handel's *Messiah*. On Tuesday and Thursday evenings miscellaneous concerts will be given in the Shire Hall: the programmes of which include a selection from Schumann's *Paradise and the Peri*, Beethoven's symphony in C minor, Gadsby's *Crusaders*, and new overtures by Montague Smith and C. V. Stanford, &c. The principal artists at present engaged are Mlle. Tietjens, Mdlle. Albani, Miss Adelaide Vernon, Miss Sophie Löwe, Miss Bertha Griffiths, Mme. Patey, Mr. F. Lloyd, Mr. W. G. Cummings, Mr. Maybrick, and Mr. Santley (vocalists). M. Sainton (violin) and Miss Agnes Zimmermann (pianoforte). Mr. G. Townshend Smith will officiate at the organ, Mr. W. Done as pianoforte accompanist, and Mr. Charles Hallord Lloyd as conductor.

DR. VON BÜLOW, whose health we are glad to hear has been restored by a winter's rest at Hanover and subsequent sojourns at Aix-la-Chapelle and Kreuznach, has been appointed conductor of the concerts of the Glasgow Choral Union. What a pity his services have not been secured for London! we might then look for a result at all more than one of our debauched moribund concert-giving societies!

MLLE. PAULINE GERSTER had the honour of singing before the Queen and the Royal Family at Windsor Castle, on the 13th ult.

SIGNOR MANUEL GARCIA has been presented with a numerously signed address and a handsome service of plate in recognition of the great services he has rendered alike to science and humanity by his important discovery of the laryngoscope.

A MONUMENT to Karl Wilhelm, the composer of "Die Wacht am Rhein," is to be unveiled at Crefeld on the 2nd of September.

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The Monthly Musical Record.

SEPTEMBER 1, 1877

FRANZ SCHUBERT A STUDY

By Fr Niecks

(Continued from page 120.)

THE OPERAS, MASSES, CANTATAS, AND OTHER CONCERTED VOCAL COMPOSITIONS, WITH AND WITHOUT ACCOMPANIMENT

Der Gesang der Geister über den Wassern ("Song of the Spirits on the Water") surpasses "Miriam's Siug" in originality. As the nature of the material—four tenor and four bass voices, two violas, two violoncellos, and contra basso—hindered the free unfolding of the melodic element the composer had to depend so much the more on the other three musical elements—rhythm, harmony, and tone-colour. Schubert trusted in this case especially to the two latter, and it is their original employment which distinguishes the work. The strange modulations and unusual combination of voices and instruments employed in this work depict well the solemn, thoughtful mood which engenders and is engendered by, such mysteriously awful reflections as those in Goethe's poem. An instrumental introduction of a few bars opens the work—

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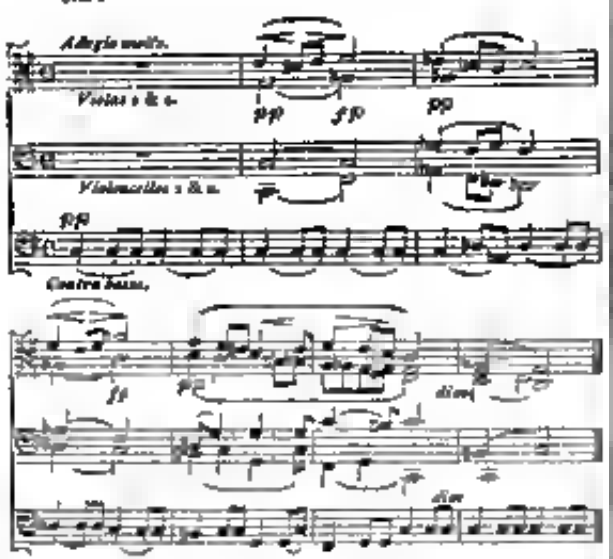
whereupon the words, "The soul of man is like to water" are given out meditatively and significantly, the voices uttering the first five syllables in octaves, and then spreading out in harmony. After a striking modulation the words are repeated. Next the falling and rising voices—now alternately, now together—tell us of the water descending from, and again ascending to heaven, the contemplation of its "changing for ever" filling them with wonder—which is well expressed by the composer. Indeed, to say nothing could be more impressive and expressive than Schubert's treatment of the text. But I have some misgivings as to whether the composer ought not to have made use of a more extended scale of colours in the course of the subsequent parts of the work. However, whether he ought or ought not to have done so (the reader may judge of this as we go along), there can be no doubt that the music in its present guise assists the hearer greatly in realising more vividly the varied pictures suggested by the words. The composer follows the poet closely, illuminating the poem with minuteness and truthfulness. Let me jot down a few points.

"When the clear stream flows from the high, steep rock wall, then it showers beautifully, in waves of cloud, down to the smooth rock, and lightly received, it wanders, veiling, gently murmuring, to the vale below."

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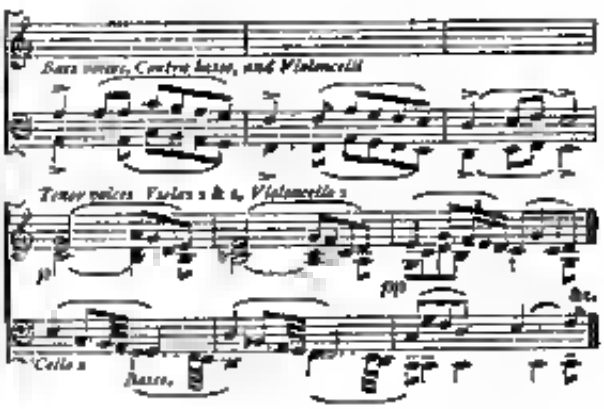
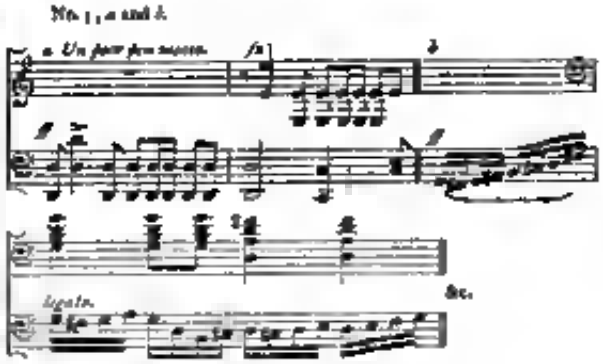

"When jutting cliffs oppose its course, it looms angrily gradually, down to the abyss."

No. 3, a and b.

"In its shallow bed it steals through the meadow; in the valley and in the smooth lake all the stars delight to mirror themselves."

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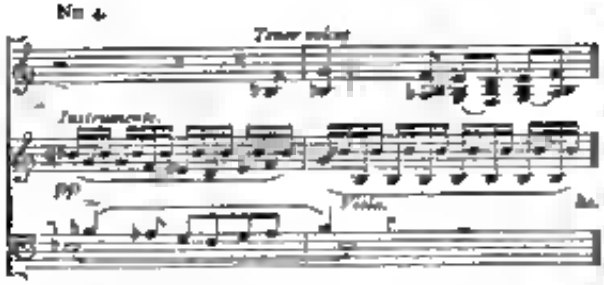
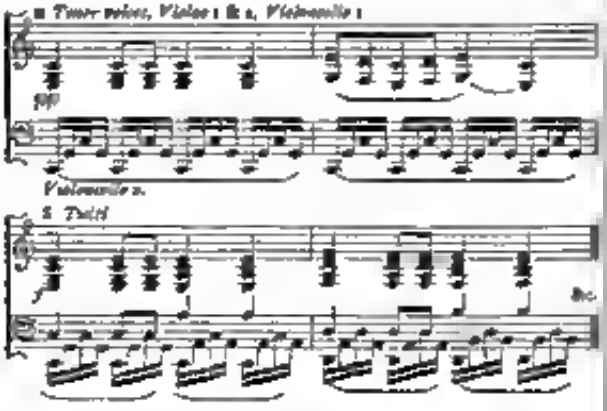
No. 4.



"The wind is the wave's lovely paramour" (No. 5 *a*), "the wind harrows the foaming billows from the bottom of the deep" (No. 5 *b*)

No. 5, *a* and *b*.

And then the poet concludes: "Soul of man, how like thou art to water! human destiny, how like thou art to wind!" Here, of course, the composer takes up again the music of the entrance of the voices; but after six bars proceeds in a different way. I only add that it is to be regretted that the work is not oftener heard.

SCHUBERT'S SONGS.

Volumes might be written on this subject without exhausting it. For marvellously great as is the number of Schubert's songs, still greater are the versatility, invention, and wealth of true feeling which they display. Liszt says truly: "Schubert understood how to evolve the whole quintessence of feeling and all the passion out of poems of but small compass, endowing them with powers of expression, dazzling splendour, wonderful delicacy and harmony of colour." But although Schubert's unparalleled greatness as a composer of songs is universally recognised, the acquaintance with them even of well-educated and honestly striving musicians is mostly limited to an infinitesimally small portion of the local culable treasure which he bequeathed to them and the world at large. Schubert is better known in this country as a composer of orchestral, chamber, and pianoforte music than as a composer of songs; which is to be regretted, seeing that it is just in them that he created works which may serve as models for all times—works which cannot fail to give delight to all whose hearts are not brutalized and whose tastes are not vitiated. And let it not be supposed that Schubert is superseded by successors. Whatever their contributions to song literature may be, their contributions to the legitimate development of the *Lied* (I use the German word in preference to the English word "song" because its meaning is more definite) could not be of very great extent for Schubert had already developed the artistic *Lied* to almost the highest possible degree, and left little to be done. Still he left something to be done, and none of the successors of Schubert who have cultivated this branch of composition have done so much for it as Schumann. There is, however, a tendency—owing, no doubt, to the spirit of the time, and partly at least demanded by the poetry produced by it—to overstep the legitimate boundary of the *Lied* form and thereby to change its original character, so that what is called *Lied* would be better and more correctly designated "musical illustrations" to, or "musical comments" on, such-and-such a text. These compositions as such may be irreproachable, beautiful, interesting, full of intellectual and emotional fire—I say nothing against them—but they are not *Lieder*. It seems to me that the composer of a *Lied* should preserve in the music the structure of verse and strophe built up by the poet, because the form is an essential characteristic of the *Lied*. But although thus bound, the composer retains ample scope for the exercise of his taste and art. For him the reader of the poem, he may slacken or accelerate the utterance, dwell on one word or syllable, glide quickly over another, now hurriedly gasp, now pause long and significantly, just as the sense of the words may suggest, paying all the time due regard to the general rhythmical proportions of the poem.

Indeed, there is a close analogy between the function of the setter and the reader of a poem: their first business is to enter into the poet's feelings, and next to express by means of melody, rhythm, and gradation of tone what the words imply, but perhaps only hint at. There is, however, a great difference between the resources at the disposal of the composer and those at the disposal of the reader. What an advantage for instance that where the voice does not suffice, the accompaniment can come to its assistance! I said "what the words can only hint at" because a poem, the words of which express all, and do not, so to speak, float, sink, bound, or quiver on the rushing, deep, silent, billowing, shivering waters of feeling, is either wholly unfit for composition, or its composition is mere luxury. In fact, it is no song of the right sort. It is not always the intellectually and imaginatively highest class of poetry which offers the most favourable field to the musician. The composer often gives to an apparently insignificant poem a significance which few perceived till he taught men to see. That the cutting sarcasm of Voltaire—"Ce qui est trop sot pour être dit, on le chante" or as Figaro to Beaumarchais' play expresses it, "Ce qui ne vaut pas la peine d'être dit, on le chante"—falls only too often on the head of composers with the force of truth, shall not be denied here.

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In speaking of Schubert, whose work forms so important a link in the chain of song literature one is naturally inclined to take a survey of the history of this kind of composition. But great are the temptation is, I will resist it and try, as far as that is possible, to sum up the whole past in one or two sentences.

The attempts of Schubert's predecessors to give a higher artistic and psychological significance to the *Lied*, without changing its character, were, compared with Schubert's achievements, what cold, hard angular skeletons are compared with flesh-clad bodies, soft and flowing in their contours, and with the bloom of life upon them. Schubert combines the ingenuous simplicity and heartiness of the people with the expressional power and refined sensibility of the artist. Nevertheless, it would be a mistake and unjust to speak of the work done by his predecessors as of little or no value and importance because we do not receive much benefit or pleasure directly from it. Some now where others reap. Are not the children of the present the heirs of the past? Indeed, what constitutes a man's individuality, what distinguishes him from the rest of humanity, is but a small part of the man, the greater part he has in common with his contemporaries. So also with ages: what the present has itself acquired is little compared with what it has inherited from the past. Hence those family likenesses of father and son, of brothers and sisters, between ages and between individuals especially noticeable in art. There is a finely expressed if not original thought, in Froude's "History of England." It begins thus: "We allow ourselves to think of Shakespeare or of Raphael, or Phidias as having accomplished their work by the power of their own individual genius; but greatness like theirs is never more than the highest degree of excellence which prevails widely round it, and forms the environment from which it grows."

This holds good also with Schubert; we must not imagine that he had only himself and his genius to thank for his success. Place Schubert fifty years earlier in the world, and his mission would have been a less glorious one. Indeed, nobody is more dependent than the composer of songs. Before he can begin his work the right poet must have appeared, and he does not always appear. Whole countries, whole ages, have been without composers of songs worth mentioning; but then very likely you will find that these same ages and countries were without much lyrical poetry as challenged and demands musical completion. Why is Germany's musical literature so rich in song? Could it have been so without Goethe, Heine, Eichendorff, W. Müller, Geibel, and others?

Therefore, in judging of Schubert, we ought to take into account the social and artistic soil from which he grew, and the emotional and poetical atmosphere which he breathed.

It has been said that a genuine composer ought to be able to set a bill of fare to music. If I mistake not, Schumann made the remark that Schubert was the man to do it. And those who are acquainted with his songs will readily admit that, among his somewhere about 600 songs—he left many proofs of how well he succeeded with inferior verses.

But how different is his music when inspired by true poetry! And that, so far from being derogatory to his character as an artist, makes him only the more worthy of our admiration; it shows us the truth, the earnestness, and assures us of the emotional and spiritual genuineness of the contents of these works. In this case we may say of Schubert what Wagner in his book, *Oper und Drama*, said of Mozart: "Oh how very dear and adorable is Mozart to me, in that it was impossible for him to compose music like that of *Don Giovanni* to *Titus*, or like that of *Figaro* to *Così fan Tutte*, how that would have degraded music! A frivolously disposed poet offered him for composition his songs, duets, and *ensemble* pieces; which he then, according to the warmth they inspired in him, set to music in such a manner that they always received the corresponding expression of which they, according to their contents, were capable."

In connection with this it is interesting to note that in the list of more than two hundred unpublished songs the names of the great lyrical poets whose poems are pre-eminently suitable for musical treatment, and by the setting of which Schubert distinguished himself most are not to be found. You would look in vain for Wilhelm Müller, Heinrich Heine, Walter Scott, and Ossian. Goethe appears only once or twice as the author of a poem the setting of which the composer had completed; in the other cases the works are either duplicate settings or fragments. Schiller's is one of the names which occur oftenest. Only one of the many songs and ballads of this poet which Schubert set to music, and a goodly number of which are unpublished is of importance, but that one—"*Des Mädchens Klage*" ("The Lass's Lament," Vol. II., p. 44, Peter's edition)—is one of great excellence, so truly and deeply it is felt. The canon of the want of richness lies with the poet who is too philosophic in thought and too little spontaneous in the expression of feeling. Without spontaneity, however, the song-composer cannot thrive. In the same list we meet with the names of many other stars of the German literary firmament—not to mention the large space occupied by the names of poets of local or no fame—the character of whose poetry accounts for the relative failure of Schubert. Of course I merely suppose, but do not assert, that these unpublished songs are all inferior to the published ones, which perhaps in some instances may not be in reality the case.

Even if we were to confine ourselves to the consideration of Schubert's settings of those poems, the authors of which I have referred to above we could not but be astonished at the plasticity of soul they manifest. There is no marked difference in the offspring of Schubert's muse when she associates with Scott, Ossian, Schlegel, Körner, or others. But the happiest results follow when she comes in contact with Goethe, Müller, and Heine. No poet stirred and moved the composer more strongly and variously than Goethe; the most powerful thoughts were flashed out, the boldest flights taken, when under his mighty influence. Whilst Goethe often awakens qualities which lay dormant in Schubert—took him, as it were, out of himself, and raised him above himself—the congenial Müller utters only his habitual self. There is a complete union of sentiment between the two—the composer finds in the poet his own identity. They are a kind of poetic-musical Siamese twins; they mutually complete each other. Müller's poetry attains its full significance only when supplemented by Schubert's music, Schubert's music and nature could not have found a more truthful verbal expositor than Müller's poetry. I do not say that Müller's poetry lays open the whole Schubert, nor do I say that the poems set to music by Schubert show us the whole Müller; what I maintain is, that the poet brings out into clearer light the chief and fundamental part of the composer's character. No wonder, then, that Schubert, in union with this poet, composed the most finished and truthful of his lyrics—in one word, his *chefs-d'œuvre*. With the *Winterreise* ("Winter Journey," Vol. I. of Peter's edition), and *Die schöne Müllerin* ("The Maid of the Mill," Vol. I.), he has

raised himself monuments which will outlast those of stone and metal. With Heine's poetry although the first volume of his works had appeared as early as 1823, Schubert seems to have made acquaintance only in the last year of his life. This would explain why he set to music only four poems of that author. Whether Schubert could ever have understood the whole Heine in question may be, but there can be no doubt about the importance and beauty of these four songs, more especially *Die Stadt*, *Am Meer*, and *Der Doppelgänger*. Schubert opens here a new path and points out the way to his successors.

It would be an interesting, as well as instructive undertaking to take up the catalogue of Schubert's songs (there is a great deal to be learned from catalogues, if rightly read), and go over it from beginning to end. Indeed, there is nothing I would do with more pleasure, but the enormous contents, to be adequately described, would demand volumes which is more than I have room, and very likely the reader has patience for. Still there is room enough for the statement of a few facts which we will pull from the rich crop before us.

First, let us note that most memorable date, March 30th, 1816—which is found on Schubert's first, or if not that, at least his earliest known song, its title is *Hagar's Klage*. On examining the composition one is struck by the earnestness with which the boy of fourteen strives to give an adequate interpretation of the words. It is true, in the endeavour to be characteristic, he neglects the form, forgets the whole over the details. Yet such no earnest effort promises more than a faultless, but cold, imitation of a found pattern. For as a man without any fixed belief will sooner and more surely find the truth, or that part rule of truth which he is capable of receiving, than one who sets out with a ready-made system of dogmas; so also the artist who creates from the depth of his heart will sooner, and with less difficulty, struggle out of the chaos of naturalism, and attain that firm and elevated ground of mastership which will enable him to give an artistic expression of his individuality, than he who starts well-equipped with the paraphernalia of formalism. The former runs the risk of losing the universal in the finite, the individual. Let not this be understood as a tirade against education and form, but as a protest against pedantry and conventional formalism.

In 1811 Schubert composed yet another song—*Der Vatermörder*. The year 1813 gave birth only to one song, the following year was more fruitful; it is noteworthy that almost all the poems are by Schiller. In 1814 we find the poet Matthison in the ascendant. And then comes the year 1815 with more than a hundred songs. But it is not only the quantity, but also the quality which surprises. Goethe breathes a new spirit into him, the poet becomes to him not only a companion, but also a teacher. Schubert set to music about twenty songs of Goethe, most of which are masterly. I shall mention only a few—*Nähe des Geliebten*, *An Mignon*, *Erster Verlust*, and *Heiden röslein*. In the same year he produced a number of songs from Ossian, also Hölty, Klopstock, Körner, Rosegarten, and others furnished him with poetical material for many songs. The year 1816, though it did not surpass the preceding one in the quantity, it produced certainly surpasses it in quality. Of Goethe's poems, he set to music among others the *Erlkönig* (there seems to be some doubt as to whether it was composed at the end of the year 1815 or at the beginning of 1816; the MS. in possession of Madame Schumann bears the latter date), *Mignon Drei Gesänge des Harfners aus Wilhelm Meister*, *Der Fischer*, *Der König von Thule*, *Schäfers Klagelied*, of Schiller, *Des Mädchens Klage* (Vol. II.), and of the obscure Georg Schmid von Lindenk, the celebrated song, *Der Wanderer* (Vol. I.). And now we will make a number of years, and then simply note a few important dates. The cycle of twenty songs called *Die schöne Müllerin* was composed in 1823. Of the songs he composed in the following year those from Scott's "Lady of the Lake" and that of the little-known poet Cragher, *Die junge Nonne* (Vol. I.) call for attention. The year 1826 brings the first fourteen numbers of the cycle *Die Winterreise*, the following year the other ten songs of that cycle. To the year 1828 belong fifteen songs already mentioned, and a number of songs the poems of which are by Rellstab, all of which are continued in the series published after Schubert's death under the title of *Schwanengesang* ("Dying Strains," Vol. I.).

What can be said and what need be said of Schubert's melodies? The natural grace and truthful expressiveness remain unsurpassed. But one is not less struck with the variety of his finely-conceived forms, and the significance and beauty of his harmonies and modulations. The excellence of form however is confined to the *Lied* proper; the ballad is not treated by him with equal success. A simple ballad, such as Goethe's *Fischer* ("The Fisher," Vol. II., p. 88), it is easy enough to set to music, but the more extended ones in which epic, lyrical, dramatic, and descriptive passages are intermixed offer an almost hopeless task to the musician. Perhaps no form has been the cause of such absurd and monstrous productions as the ballad form. If the composers tries to illustrate every detail, depict every scene and circumstance, as Schubert does in Schiller's *Taucher*, *Bürgschaft* &c., he is sure to destroy the peculiar poetical form, and to fail in the attainment of that oneness requisite to an artistic whole. Still Schubert's ballad-composition would make a poorer man rich indeed. In one case at least Schubert surmounts all difficulties, or rather by dint of a powerful characterisation and truthful delineation he silences all objections—blinds the critical vision with the effulgence of his genius—namely, in Goethe's *Erlkönig*, which, I think, no one can listen to without acknowledging the potency of Schubert's magic art. No objections will rise within years long ere you are under its spell. A strong testimony in favour of the work in that, even arranged for the piano without the assistance of the great poet's words and the charm of the human voice, the music moves us with superhuman intensity. Many tones have heard, and ever will forget, Rubinstein's interpretation of it, Liszt's rendering of it is famous.

The accompaniment, the pianoforte part, assumes with Schubert a new importance. Other song composers before him have endeavoured to make the accompaniment more characteristic, but with them it was only too often a matter of calculation, not a natural growth. Schubert's accompaniments are infinitely various; in some songs they consist of merely a few simple chords, as in the *Winterreise*; the most delicately detailed elaboration may be seen. And between these two extremes—the subordinate simplicity and rich and noble independence—all imaginable degrees are exemplified. Schubert is fond of imitating natural sounds, and of painting and describing what he sees around him. In short, in his accompaniments the decorative and descriptive elements play an important part. In many of the songs of *Die schöne Müllerin* we hear the running of the brook; in the *Lindenbaum* (Vol. I., page 92) the rustling of the leaves; in *Abschied* (Vol. I., page 179), the creaking of the vane; in *Frühlingstraum* (Vol. I., page 110) the crowing of the cock; in the *Leiermann* (Vol. I., page 146), the hurdy-

gurdy, in *Die junge Nonne* (Vol. I., page 241) the bell, in *Gretchen am Spinnrade* (Vol. II., page 27), the hum of the spinning wheel; in *Am Meer* (Vol. I., page 198) he describes the swelling of the sea; in *Die Stadt* (Vol. I., page 195) the faint breezes that ripple the water; in the *Forelle* (Vol. I., page 237) the shooting and winding movements of the fish through the river. But all is perfectly natural, one might almost say unintentional, there is nothing forced or obtrusive about it.

If Schubert excels in the painting of the material outer world he does so in even a higher degree in the interpretation of the occurrences within the inner world. What great effect he sometimes produces by the simplest means, by a change from major to minor, a chord, or even a note! Take, for instance, the D sharp (her E) in Mignon's song *Nur wer die Sehnsucht kennt* (Vol. II., page 20), on the word *Sehnsucht* (longing); here the more obvious progression would have been to C, but how much expressiveness would have been lost! Or take that other song of Mignon's *So lass mich scheinen* (Vol. II., page 25), with its lovely changes from B major to B minor, and mark especially the significant D major on *frische Blick* ('fresher view,' page 25, Vol. II.) and, where the same phrase reappears, the minor on the words *Schmerz gewann* (the English text does not do justice to the music, as the word *grief* does not fall in the place intended by the composer). Or again take the varied tone-painting of the *Erlkönig*, wild, weird and pathetic; the significant interpretation of a maiden's meditation in *Gretchen am Spinnrade*, full of the most delicate psychological and artistic touches; the wintry and perfume laden atmosphere of the East in the Suleika songs; the wild desolate grandeur in the songs from Ossian. And if we take up the *Winterreise* there is hardly a bar in it which might not give occasion for a mark of admiration. I would call them the songs of the artist. But as I have said and say again volumes might be written without exhausting the subject, or even in any way doing justice to it. Well, what cannot be done in volumes is certainly out of the question in a series of articles wherein the whole outcome of so fruitful a life as that of Schubert had to be conveyed. Many important works, many noteworthy individuals, have been left unnoticed altogether, or were mentioned only in passing. So, for instance, Schubert's friends Mayrhofer and Schober, who must have exercised some influence over our composer and many of whose songs he set to music deserved no doubt to have some space allotted to them in a discussion of their friend's songs, but as I am obliged to confine myself to the most essential and important, this short allowance must suffice. Among the great German poets whose verses he set to music Schubert owes also something to Schlegel and Rückert, especially to the former. Nevertheless though these and other national poets, as well as some more provincial ones offered him many opportunities for the exercise of his gift, he never reaches such a height as when associated with Goethe and Heine, never such perfection as when united with Müller.

Little though it be, enough has, I think, been said to point out Schubert's importance as a composer of songs, enough also, I hope, to induce some of those who have hitherto neglected this side of Schubert's artistic character to seek his more intimate acquaintance. Those who, besides studying Schubert's works wish to read about them, may be directed to Reissmann's *Das deutsche Lied in seiner historischen Entwickelung* and to the same author's *Franz Schubert sein Leben und seine Werke*. The last-mentioned book, though it does not supersede Kreissle's all-digested work as a biography, is in every other respect a valuable and useful addition to the sources concerned, an excellent contribution to an artistic estimate of Schubert's compositions.

My next task will be to sum up in the last chapter the facts laid down and the conclusions drawn from them, as in the previous parts of these papers.

(To be continued.)

CHOPIN HIS LIFE AND WORKS

By Dr. Julius Schucht

Translated from the German, with the Author's permission, by A. H. W. and E. B. C.

(Continued from page 123.)

Again, Op. 13 and Op. 14 distinctively illustrate the national character. The former is a Fantasie on a Polish air, the latter a Cracovienne, a concert rondo; and here the true Sclavonic subjectivity persistently manifests itself. The *Largo* of Op. 13 is certainly of a more common character, but the *airs* which follows, with the *variantes* not *variations* (*variantes sicht variationen*), are, excepting a few pages, entirely Sclavonic; and the same may be said of Op. 14. The special language of sound in which they are written speaks with less force to German hearts and that may be the reason why these pieces which present no difficulties are so seldom heard in concert rooms. They strike one as strange, and the constant repetition of one bar or of one figure seems superfluous, especially when these are almost always played in exactly the same manner, without modification either of time or expression.

If one were asked how the specific Polish nationality displays itself in this music it would not be easy to give a clear definition in words of that which is expressible only in music. To discover its character it must be heard; but one or two of its most obvious points can be mentioned. They are to be recognised in the three principal elements of music—melody, harmony, and rhythm. Examining first Chopin's melody, we shall find in his *cantilene* (as well as in the running passages) numerous melodic progressions rarely employed by Germans, Italians, or French, which with him are the principal element. Their presence is revealed especially in forbidden progressions of intervals, and such as the following are of common occurrence—augmented seconds, perfect fourths, diminished thirds, augmented fourths, augmented fifths, diminished sevenths, major and minor ninths, and an abundance of tenths, twelfths, and other compound intervals. His melody is also often marked by the strangest jumps in all directions, such as our composers would very seldom use. These frequent irregular jumps remind one of one of the characteristics of his chivalrous nation—that Polish inconstancy which has passed into a proverb. The trait should not offend us, inasmuch as it is the province of the poet and the musician to reproduce the mental life of his nation in all its aspects, be they good or bad, and the objective side of art is simply the representation of the ideal life and character of each people. We must not therefore be surprised if we find in Chopin's works uncommon traces of Polish eccentricities and vagaries accompanied by the Sclavonic melancholy. But many turn away from Chopin unable to accustom themselves to the Polish eccentricities which exhibit the dark side of his genius, such as the accompanying figures of false fifths in the first Nocturne, Op. 15, where the right hand repeats consecutive fifths

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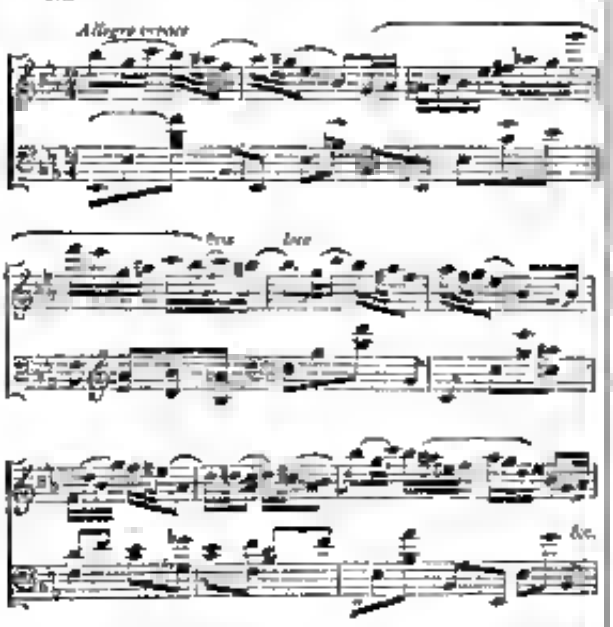
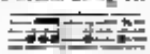
several dozens of times. (Pauer's 8vo edition, page 15, second bar.)

Another peculiarity of Chopin's melody is the result of his rhythmical treatment—or rather each begets and necessitates the other. The most distinctive characteristic of his rhythm is its movement, which differs essentially from that of our Northern music. Whilst our melodic construction passes from rest to movement, from slow movement to quick, his is exactly the reverse (especially in the thoroughly Polish pieces), and thus resembles Oriental music. In German music quavers and semi-quavers succeed crotchets; but with Chopin a multitude of rapid passages will rush by, and suddenly come to a dead pause in semibreves or minims—reminding us of the dances of uncivilised tribes, who from jumps and whirls in wild excitement sink into stillness and apathy, and again suddenly renew their violent movements.

In addition to this obvious difference of rhythm there are a host of minor distinctions less easily described, which impart to Chopin's music its peculiar national stamp. To learn this, we need only look at the beginning of the Rondo Op. 16 —

No. 1.

It would be hard to find such a complicated succession of notes and rhythms in a German piece, and if such figures did appear there they might safely be attributed to a foreign influence. I would not, however, be understood to say that these characteristics belong exclusively to the music of the two nations I have been speaking of, and are not to be met with elsewhere; so cosmopolitan is the tendency of music, that any interesting *spécialité* of one nation soon becomes the common property of all. But what I do mean is, that the distinctive differences which enable us to assign to music the national stamp of a particular race are, and always will be, most conspicuous in the works of composers of that race. The Polish song in Chopin's Op. 13 begins with this rhythm—  and the *variante* which follows begins accordingly in lively figures of semiquaver triplets, then dies away into dotted crotchets; such and similar passages often repeat themselves. They might, it is true, be written by a German or an Italian composer, but it would be only in exceptional cases. As a general rule a German would rather begin with the opposite rhythm— and the subsequent passages would follow correspondingly. These, of course, are but slight examples, but they serve to illustrate the national physiognomy.

Another rhythmical figure of which Chopin makes more frequent use than any other composer are the groups of 10, 11, 14, 15, and so on up to 26 notes, which I have already mentioned. He even writes down a mass of small notes, like a *cadenza*, which the player must first put in order, and then form an idea from them, or rather express the thought contained in them. This has been done by other composers, but as far as I know, Chopin was the first to set the example. When our arrangement of bars does not allow of sufficient scope for the flow of his ideas, he jots down the figures in small notes, and trusts to the intelligence of the performer to discover the thought they conceal.

Chopin's harmony is distinguishable by the frequent occurrence of numerous chromatic and enharmonic modulations, and also by long chromatic successions of chords. Examples of this peculiarity may be found in Spohr and Schumann, who certainly made great use of it, but Chopin was the first pianoforte composer who especially cultivated it. His chromatic sequences (for instance, the above-quoted succession of minor chords of the ♯) and his enharmonic modulations are very different from those of our German composers. There is a sort of disconnection often a veritably anarchistic freedom about them which sets established rules of modulation at defiance. The regulation that the theme should be on the tonic, dominant, and relative attendant keys is seldom adhered to by Chopin, while French, German, and Italian composers regard it as binding as the laws of Nature; and the deviations from it which we meet with now-a-days are to be viewed only as exceptions. Occasionally, as may be imagined, less pleasing successions of chords occur, but not so frequently as among the younger composers of modern days who, straining to be original, invent sometimes the most absurd and hideous combinations of chords and notes.

Chopin does not despise discords; on the contrary, his employment of them is almost too frequent, but they are for the most part combinations of tones standing in relation to one another as chords, and presenting no logical contradiction.

However great may be the liberties which Chopin takes with his harmonies, and if in the range of his modulations he wanders into the illimitable, diverging from well-established rules, yet there reigns in these extensive modulations such clearness as would seem to come only from the alternate use of the simplest common chords. This clearness of harmony is even increased by the symmetry of his sectional and periodical form, about which I have a little more to say.

Although our arrangement of bars is often too limited for him so that he writes his passages sometimes in small notes like a *cadenza*, yet he adheres to the even number of bars on account of the sectional and periodical form, adds 2 + 2, 4 + 4, 8 + 8 bars together, and forms even the larger number of his phrases of transition according to this scheme. His modulatory passages etc, therefore sectional, and more or less constructed like those of Haydn, Mozart, and Beethoven. The themes always appear as periods; in fact, all his melodic passages are

so grouped that they may be readily divided into larger and smaller sections. Modern composers—yes, even R. Schumann—certainly have paid but little respect to the rhythmical and periodical form, and have not expressed all their ideas in the orthodox manner. In many of their works, the waves of sound flow on unbroken without rhythmical sections or resting, and pages and pages of these streams of tones are only temporarily interrupted by short sections or periods.

To this kind of composition, it must be admitted, much that is excellent is done, and its continuous struggle, its restless wandering, is but the natural expression of the spirit of the present age—the true manifestation of that constant straining onwards which is its characteristic. But even this spirit is not insatiable; it would not, like the Wandering Jew, travel perpetually, nay, like the Flying Dutchman, sail on a troubled ocean for ever through all it longs for the haven of rest and peace. So it is in music. We cannot willingly be transported from wave to wave, or, as it were, hunted through many keys at last we are constrained to cry, "Tarry! thou art so beautiful!" But this is often overlooked by many young composers; hence they lose form entirely, and their productions, becoming indefinite, give no pleasure. There is a rush past, as of a wild mountain torrent, without a trace of symmetrical order or form; and this mad confusion they believe to be originality—as though to be original were to be formless! Since Homer and the Greek tragic poets—for a period, therefore, of 3,000 years—there has been general acceptance of the great æsthetic principle, that the spiritual contents of a work of art must appear in an adequately beautiful form; and that only by the highest perfection in both idea and form severally, and by perfect unity of the two, can a masterpiece be produced. And now, when even to common humanity it is thought worth while to give a graceful form, musicians strangers to æsthetic education presume to write pieces which are a mere formless medley of tones, where one thought or phrase is hurried into another, and where no organic development, no symmetrical grouping of periods, sections, or sequences appears. From this fault Chopin is wholly free. All his thoughts and ideas are constituted in periods, sections, and sequences of transition, and in these even the ordinary number of bars predominates.

We will now examine one of his most important works—the F minor Concerto, Op. 21. Like the Concerto in E minor, it begins with a long introduction for the orchestra, containing all the leading themes of the first movement. Throughout the same lugubrious colouring prevails, and it is but rarely that a ray of sunshine breaks through the dark clouds. Murmuring with a soft wail, like a reproach aimed at Fate, the melancholy clarinet, in the fifth, sixth, and seventh bars, into a loud cry of agony soon falling again into soft weeping, which, however, soon rises into sounds of anguish more violent and more passionate than before—the despairing cry, as it were, of lost souls. But the strength of the force which struggles and strives is insufficient to prevail, each momentary outburst, each cry of pain is succeeded by a relapse into the soft wailing sorrow. The youthful warlike spirit which manifests itself in the E minor Concerto, the spirit which accepts the challenge, and by conquest secures to itself, from the midst of war's wild tumult, one spot of rest and joy, is not to be found here. Sorrow gentle murmurs, agonised notes, and a sad resignation—such are the predominant characteristics of the F minor Concerto. I seem always to hear in this funereal music the words of the poet—"I, too, was born in Arcadia, to me Nature promised joy, even from my cradle; but, alas! the brief spring-time has brought me instead only tears." Yes, it is indeed only tears which he gives forth here, and which touch our deepest feelings! The last bars of the introduction die away like a funeral march *pianissimo*, on the sad sounding chord of the seventh, G, B flat, D flat, F. On these soft, mournful tones the solo part suddenly begins with the same chord *fortissimo* and carries it in double octaves quite through, down to the bars from which once more rise those wails of pain and sadness. The unexpected introduction of the high D flat by the soloist, and the peculiar figuration of the chord of the seventh, which follows, have almost the sound of a curse of despair against a load of earthly pain undeserved; but the sound soon sinks again into once subdued weeping. Then the principal part proceeds from one grief to another, and at the end, when the first question addressed to Fate, breaks forth once more, to be answered this time in soft accents of sorrow, and at last silenced with a categorical "No! no!"

We dare to hope that the second movement, *Larghetto*, will give us comfort and peace, and lead us at last to the long-wished for haven of rest—that the harmonies of sound will create harmony in life and all the discords of restless earthly sorrow will resolve themselves into the peace and joy which the major triad inspires! but no! Fate has decreed otherwise. The principal part, however, lifts up its voice boldly and gazes proudly down on the earthly misery below and then in the murmuring passages which follow, seems to be nursing its wrath against that Fate by which it has been so long bound and from whose clutches it is determined to free itself at last.

The finale is devoid of all brilliant passages; it has not a single buoyant phrase. It moves in quavers and quaver triplets, and would be difficult to recognise as belonging to a concerto were it not actually joined to one. The whole concerto is, in fact, more the painting out of an individual soul than a piece written to dazzle its hearers by brilliant passages, and yet difficulties of a certain kind are not wanting. About the last movement there is less gloom; it begins certainly in F minor, but ultimately it turns to F major, where is heard even the glad sound of horns inviting to the least. The cheerfulness is, however, of a subdued kind; minor triads and discords are there to embitter the cup of that otherwise joyous festival. He who cannot readily assume the lugubrious temperament which dominates this Concerto—he who cannot feel the tones as though they came from his own heart—must not attempt to perform it in public. And even if a *virtuoso* should possess the mental and technical qualities required for its performance, he will fail to produce a favourable impression, unless his audience are sufficiently educated to appreciate the dreamy nature of the work, and can therefore be touched by it. Like the rest of Chopin's music, this Concerto is not written for sanguine temperaments, and the absence from it of that cheerful popular element which arouses the mass and gives general pleasure, is doubtless the reason why the F minor Concerto is less frequently played than the E minor.

This Concerto made the deepest impression on R. Schumann when he first heard it. He spoke of it with enthusiastic praise and recognised in Chopin a mental affinity with himself. He writes: "*Genius* creates kingdoms, whose realms states are divided by a mighty hand among *talents* that these may organise in detail and bring to perfection, that which from the ever flowing and spontaneously bespoken nativity of the former would be impossible. Chopin brought Beethoven's spirit into the concert-room. He does not appear with an orchestral army, as a giant like genius; he is in the position of only a small troop, which, however, is but exclusive property, even to the very

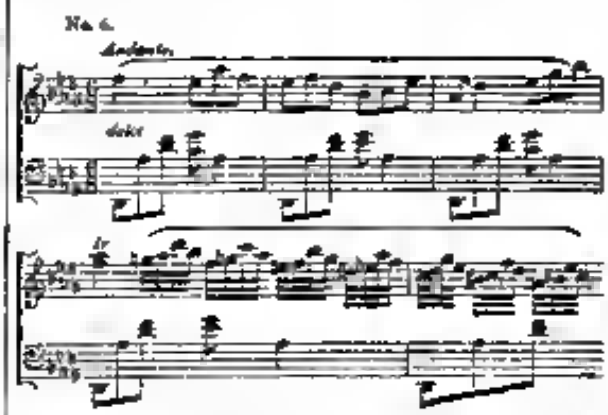
last sufferer. Fate made him interesting by a strong nationality, namely, the Polish. And as that nationality now lives and moves in robes of mourning, we find it thus portrayed distinctly in the works of this thoughtful artist. His descent, and the fate of his country, explain both his merits and his faults. While speaking of enthusiasm, grace, mind, warmth and nobleness of heart, who does not think of Chopin? but also while speaking of morbid eccentricity, fantastic ways, oddity, and—yes, even of hatred and revenge, and similar traits of the national character, are we not again reminded of him? Indeed, the whole of Chopin's earlier works bear the strongest impress of his nationality. Art, however, demands more than this; and the influence exercised upon him by the land of his birth must yield to that of the world, and already we perceive in some of his more recent works, that the Sarmatian physiognomy is gradually being merged in the universal ideal of which the old Greeks have long served us as models; so that, although we move along no other path we hope in the end to greet Mozart. I said *gradually* because he will not, and ought not to deny his origin entirely; nevertheless, the further he is removed from it, and the less it flatters him, the greater will be his importance in the world of art. To what extent this last observation of Schumann's has been proved true will be shown in my further notice of Chopin's other works.

If we next examine Chopin's Polonaises, we find that, excepting the one in A major, they are pervaded by the same mournful character. Four of them are written in the minor and four in the major; but in the latter the major is frequently overshadowed and robbed by the presence of minor chords and discords. The E flat major Polonaise, Op. 22, with its rich melodious introduction, alone rises to thoroughly festive joyousness and, being almost entirely free from minor chords, bears throughout a cheerful character. It is a favourite with many concert players as a brilliant *bravura* piece and may be undertaken even by those who are not specifically Chopin players. Naturally the form of these Polonaises is quite different from that of the mazurka dance-pieces. Their only determining quality is the Polonaise rhythm, for their form partakes somewhat of that of a modified Rondo. The A major and C minor Polonaises are written in the customary dance form, but are of a concert like nature. As Polish national dances they chiefly represent the character of the nation in festive joys and chivalrous games; and where Chopin descends to descriptive music, we sometimes hear (especially in the A flat major Polonaise) the trotting of horses represented in bass figures, and must imagine the Polonaise executed on horseback, just as the quadrilles in our ballrooms are. Knightly courtesy, enthusiasm and womanly tenderness, are beautifully and touchingly expressed in these pieces.

The Mazurkas do not bear the national stamp on them to the same extent; but still it may be said of them that they are almost exclusively Polish. I think I may safely assert that for many of these dances Chopin has only written down pieces a hundred years old and has arranged them for the pianoforte. Yet so strange do these ancient lays, with their equally strange harmonies, sound to our ears, that the unaccustomed final endings seem to an unlike a termination, and we expect something more to follow. The Mazurka, No. 13, (Pauer's 8vo edition, pp. 26 and 28), may be quoted as instancing this. Here even the key is very uncertain. A major and A minor certainly predominate; but the ♯ shield of F major with which the Mazurka concludes, renders the tonal relationship again uncertain; this more so as the key of F major throughout is touched only *en passant*. It is difficult to become reconciled to these and such-like eccentricities, which have, unhappily, found imitators in recent days. It is, moreover, remarkable that from these Mazurkas Chopin has excluded all those light passages—those zephyr-like arabesques which have charmed us in his other works. The melody and the accompaniment are throughout kept so simple that it would seem as though, while writing them, he had less proficient players in view. He seems too, at times, as though he would defy theories by introducing forbidden progressions, unpleasing to an educated ear; as, for instance, the consecutive fifths and octaves belonging to remote tonalities in his twenty-first Mazurka (Pauer's edition, p. 56, 4th system, &c.).

In this sequence, consisting entirely of chords of the dominant seventh, the consecutive fifths, sevenths, and octaves stand out with such sharpness as to be very painful. The Polish revolutionary character may also be seen in this harmony, but, happily, so seldom and in such solitary cases that we can regard these as Polish extravagances, which do not detract from the poetical beauties of the whole. That the greater number of the Mazurkas are written in the minor is not surprising.

We will now turn to his Ballades. They are the wondrous emanations of a romantic imagination, which tell us strange tales of a far off mysterious land; songs and melodies of the most touching kind alternating with the quaintest comic notions are the prevailing features of them as of most of his works; nor is the wildness of which R. Schumann speaks wanting. These compositions seem to relate to us tales of Poland's heroic episodes from the deeds of Sobieski—how he and his army overcame the Turks, and delivered Vienna. The Ballades are as remarkable for their originality as for their warlike wildness, and deserve a much wider reputation and appreciation than they have yet attained.

Among Chopin's most striking pieces is the Berceuse Op. 57 which is most ingeniously and marvellously constructed, and within full of poetic thought. For five folio pages the left hand has nothing to do but continually repeat one and the same figure whilst the right hand plays an uninterrupted chain of melodious forms and complicated passages —

This charming little figure, which forms the accompaniment throughout, consists simply of the chords of the tonic and dominant sixths; and notwithstanding the constant repetition for five pages of these two chords (for only in two bars at the end does the sub-dominant appear), there is no monotony. So varied—indeed and beautiful are the images formed upon this figure that the interest is sustained to the last; and the Berceuse may be cited as one of the most interesting pieces in existence.

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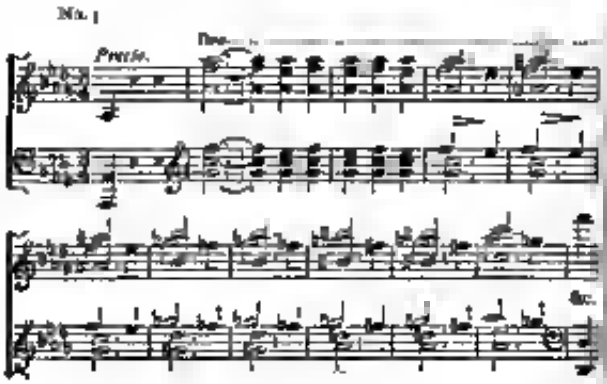
The Études of Chopin are quite peculiar to him. They are bright sketches full of originality but no brought with difficulties that they should rather be regarded as Études, rami of them being unsurpassed for performance in public. As Études they are yet thin treasures, and in many of them there lies a rich mine of lyric poetry which is known to but few musicians. I will mention the C sharp minor Prelude Op. 45 and those in G major, E minor, D flat major, A flat major, F minor, and many others in Op. 28. All of them are original pieces, deserving study and attention, not merely from pianists, but also from composers, on account of the breadth of idea and the wealth of thought which they exhibit.

Chopin has also written four Scherzi in B minor, B flat minor, C sharp minor, and E major; but in these Scherzi he exactly resembles our revered Spohr, who even when jesting could not quite abandon his elegiac mood. There are, however, in Op. 31 and others some traces of wild extravagance and Polish arrogance in the rushing passages, which occur occasionally, and then are hushed into elegiac tenderness and chivalrous playfulness. There is no trace here of the overflowing humour which distinguishes some of Beethoven's Scherzi—Polish sentimentality cannot rise above itself. But we may readily imagine that these Scherzi are full of peculiar progressions, surprising suspensions and modulations. Far too little, if anything, appreciation has been given by our theorists to all that Chopin has done to enrich and enlarge our harmony. In what treatise on harmony are examples from his works quoted? and yet so abundant are the poetic licences he uses, and the liberties he takes, that examples of them might fill a whole book. The author who would write a full treatise on harmony, and cite examples of exceptions to standard rules, will find a treasure in Chopin, for almost every page of his works abounds in strange progressions and suspensions. In modulation he goes further than any other composer of modern days for it is the exception (as has been noticed already) and not the rule with him to use the ordinary plan of modulation viz., tonic, dominant and parallel keys. In this respect his boldness—I might almost say his audacity—is unparalleled for he employs modulations and successions of chords which even Beethoven, Spohr, and Schumann would not have ventured upon, and yet they were far beyond their predecessors. It is, perhaps, some of these strange suspensions which R. Schumann would call eccentricities. In some cases they are discernible in others only weaknesses, and we must know how to distinguish the good from the bad. We must also note that certain progressions, which are tolerable on the pianoforte would be unendurable if written for the orchestra, for instance, the following passage from the Scherzo, Op. 31 —

No. 1

Such dissonances are the utmost limits of what can be performed on the pianoforte and they must be softened and modified in touch, and played almost like *arpeggios*, to render them endurable.

Chopin has also written a few Sonatas, but in them he never seems to be quite in his element. Of the B flat minor Sonata, the renowned funeral march is alone heard, the other movements are written in such a hypochondriacal strain that to many natures they are absolutely repellant, as I have found with some of my pupils. More agreeable is the B minor Sonata, Op. 58, though this also is ignored by pianists on account of its great difficulties, which make it an concert-piece. In the form of his Sonatas Chopin has kept pretty true to the Mozart-Beethoven form, and only in the place of modulation does he deviate from it. The first movement is in B minor, the second in B flat major, the third in D major, and the fourth again in B minor.

There is, too, a volume of Polish songs (Op. 74), rendered into German by Gumbert; but they do not add any fresh leaves to the author's wreath of fame; on the contrary, the last seems to be a chain to his ever roving fancy, a clog on his creative activity. Even the last song, "Polens Grab-Gesang" contains only a few touching phrases; the rest especially when the voice has to repeat the same note for four bars, and then for seven bars more only moves between two semitones, having too much the appearance of being *manufactured*, it fails to give the pleasure which is found by the spontaneous inspiration of a certain genius.

The *Œuvres Posthumes* are probably among those earlier works of whose publication Chopin had never dreamed. They are to be played through once, and then laid aside; they do not serve to delineate any new side of his character.

The hope expressed by Schumann that Chopin's later works would in time assume a more cosmopolitan tendency and character, and that the Sarmatian element in them would thus become lasting, has, alas! not been fulfilled. It might perhaps have been so had Chopin regained completely health both of mind and of body, and had he passed into happier circumstances; but as it was, nearly all his later works became mere manifestations of his own disturbed frame of mind, and expressions of his sufferings. To him life and sorrow were synonymous terms. Like the poet Lenau he ever saw Nature clad in a robe of mourning. To him the clouds seemed to weep, the zephyrs to sigh, and in the grave only was there rest and peace from life's long pain. Such are the fundamental themes of nearly all the works written in the second period of his life. Chopin and Lenau may therefore be placed on parallel lines. Both are poets of sorrow, the latter in words the former in tones; and while they severally gave utterance in words and tones to the sorrow of their own individual hearts, they failed not to echo the great world-sorrow which was then filling so many unhappy spirits! All honour, therefore, to these two departed souls. They lived and struggled; and what they endured and suffered they have left on record for us in wondrous poems and songs, which will long be the comfort and blessing of souls whose destiny, like theirs, is mournful.

BACH'S *MAGNIFICAT*

IN view of the projected performance of Bach's *Magnificat* at the forthcoming Leeds Musical Festival, for the first time, we believe, on a festival scale in England, some particulars respecting this remarkable work will not be unwelcome to many of our readers. As we learn from

W Rust's preface to the eleventh volume of the Bach Gesellschaft's edition of Bach's works, it was one of the earliest of his church compositions to be made generally accessible, having been published in full score, under the editorship of G Pölnitz, by Messrs. Simrock, in 1811 The edition subsequently put forth by the Bach Gesellschaft in 1851 is, however, to be regarded as the authentic version of the work. It stands in D instead of in E flat, and contains sundry emendations evidently made by Bach's own hand at a later date.

The text of the *Magnificat*, which Bach has set to the Latin version of the Vulgate is identical in matter with the English version of it made use of by the Anglican Church at Evensong and is to be found in the first chapter of the Gospel according to St. Luke, vv 46—55. Though the words of this hymn of praise of the Blessed Virgin Mary's are here assigned to a single individual they had long before Bach's time, on account of their general suitability for musical treatment, been made to do duty by the composers of the old Italian school as the ground-work of compositions on an extended scale, and to which concerted movements alternate with solos. Thus following the precedent of his predecessors Bach has divided his work into twelve numbers. Each is richly suggestive of remark, and it would be an interesting and instructive task to provide a minute analysis of each, but from this, for brevity's sake, we must forbear, and restrict ourselves to offering a rough sketch of their general outline, and a few observations upon their most striking points. In doing so we shall frequently call to our aid that most devoted disciple of Bach's, and most valuable guide to all that relates to the works of this great master —Robert Franz, who, in his short pamphlet,* has dismissed the work in a masterly manner, and further by the publication of his own modernised version of the full score† has supplied us with oculist demonstration of the mode of treatment which he advocates (with good reason, we think) Bach's music should receive in performance at the present day.

The opening number of the work is a five-part chorus in D major, ¾, to the words, "Magnificat anima mea Dominum" It commences with a well developed orchestral prelude based upon motives which are subsequently displayed in a broader light on their being taken up by the voice-parts The orchestra, which, besides the usual complement of strings, includes two flutes, two oboes, three trumpets, drums, and organ, is treated in three distinct and independent sections, viz. strings, wood, brass and drums The organ, with which Bach is known to have led the performances of his church music must certainly have been made (says Franz) to serve very different ends at one time supporting, at another predominating at one time accompanying for diminuendos among the other instruments, at another accommodating itself to them. In the hands of the master it undoubtedly served as the principal means with which he brought his personal influence to bear upon his co-executants in performance. Here he remarks *en passant* that it cannot be too much deplored that a score of his church works Bach has left us in completely written organ part Had he done so we should not only be the richer on its own account, but we should have been put in possession of the clue to many a form of expression of the depth and importance of which, without it, we can hardly have any conception Those who are familiar with the unexampled mastery which Bach was want to exercise over the organ, will not question such an assertion

From this triple disposition of the orchestra already alluded to a corresponding number of motives, which run through the movement, are involved in the most unconstrained manner. The principal motive, brisk and emphatic is first heard from the oboes it is associated with an accompanying motive assigned to the trumpet, from this springs a short subsidiary motive which subsequently plays a very busy and important part. After a modulation into the dominant and a reappearance of the principal matter in a contracted form the prelude returns to the tonic, in which it comes to a full close. The voice parts in two-part harmony and accompanied by the orchestra, now take up a part of the principal motive, which the orchestra immediately repeats to its antiphony, note for note as in the first half of the prelude. Notwithstanding the extraordinary independent and polyphonic character of the instrumental accompaniment to which we have drawn attention, it will be seen that Bach has here performed the astonishing feat of successfully associating with it almost entirely new five part vocal passages. In spite of the richness and variety of the material employed, this first chorus adheres to the simplest forms of construction In its course the tonic, its relative minor, the dominant, and the sub-dominant are the only keys employed Though broad and impressive in form, a tender and lyrical spirit seems to temper its generally jubilant and triumphant character An orchestral postlude, derived from the latter half of the prelude, brings it to a close

To this succeeds, as if in response and assent, a solo in D major ⅜, for a second soprano, to the words, "et exultavit spiritus meus in Deo salutari meo." In tone and general sentiment is identical with that of the preceding chorus, except that here is the child-like innocent joy and thankfulness of a spotless virgin heart, that is depicted in this tender and charming *arioso* Accompanied by the string quartett and organ, it is built almost entirely upon a single smooth flowing motive, in association with a more animated figure in the accompaniment first given out by the basses and afterwards taken up by the first violins. The whole is rounded off with much poetic completeness, that the greater part of it seems to flow spontaneously from the first few bars as their natural consequence

The very reverse is the case with the following number, which commences with six bars in E minor, ⅔, for a first soprano, and closes with a chorus in which it directly leads off in a perfectly different character. The solo voice is occupied with the words "quia respexit humilitatem ancillæ suæ ecce enim ex hoc beatam me dicent" the chorus, in continuation with "omnes generationes" Simple and unpretending as to all appearance this new is in its material and construction (the voice is accompanied only by an oboe d'amore and organ), it is, nevertheless, deeply moving and significant in its intent Bach seems to have apprehended the words in a wider sense than they bear in the passage where they occur He recognises in Mary not only the humble lowly maiden to whom the Saviour of the world has just been promised, and who, in holy quiet is conscious of this great happiness and blessing, but he more with prophetic insight he sees in her that mother of God whose Son, taking upon himself the form of a servant, should bear the sins of the world. How otherwise are we to account for the anxious, gloomy forebodings which like a dark cloud seem to pervade its peaceful course? Still more obvious is the mystical meaning which Bach seems to have attached to the words of the chorus (in F sharp minor) to which the solo so

* Mittheilungen über Johann Sebastian Bach's *Magnificat* von Robert Franz. Halle: Verlag von Heinrich Kamrodt 1871.

† Johann Sebastian Bach's *Magnificat* in D dur bearbeitet von Robert Franz Partitur. Berlin: F. E. C. Leuckart.

suddenly merges. In overpowering effect and fierceness of character none to point to some unprecedentedly terrible event and its consequences. In explanation Franz suggests that, while writing it perhaps Bach had in his mind Christ's words: "Think not that I am come to send peace on earth: I came not to send peace but a sword." This chorus of twenty seven bars to the two words, "generationes omnes," which form the nominative case to the concluding sentence of the previous solo, is set alone on this account one of the most remarkable to be found in the course of the entire work. On examining its construction, one stands aghast at the contrapuntal skill displayed in the persistency with which a part or parts of a short but energetic theme, variously treated in canonic imitation, are actually made to do duty in every bar to the very last, and this with the most striking and telling effect.

In epic contrast to the threatening, tragic character of this fiercely-rushing and impetuous chorus follows a bass solo in A major, ¾, to the words, "quia fecit mihi magna, qui potens est, et sanctum nomen ejus." Remarkable for the smooth and easy flow of its cantilena, it breathes of heart felt thankfulness and praise. The wonderful economy practised in the disposition of the material composing it could hardly be surpassed. It is built entirely upon a single theme four bars long for the organ and continuo, which is repeated almost without a variation on several degrees of the scale. The voice part is derived from this bass—at one time re echoing portions of it, at another intertwining it with independent figured passages.

Now follows a duet for alto and tenor, in E minor, ¾, to the words, "et misericordia ejus progenies in progenies timentibus eum." Here again Bach appears as an inspired interpreter of the text and proves his knowledge of the human heart by the masterly traits with which he musically depicts the good will and loving kindness of God towards those that fear Him. The voice parts are supported by the strong quartett, with violins and violas muted, and flutes doubling the former. The bright but mellow effect of this combination seems admirably fitted to Bach's intention to portray simultaneously the exalting and soothing power of the Divine mercy over hearts which trust in it. At the words "timentibus eum" the instrumental accompaniment is principally sustained by the organ. The startling effect of an unusually bold modulation just before the close should not be passed by without allusion.

The majestic, vigorous, and complicated character of the following chorus forms a striking contrast to the simple and tender hearted duet. Here we meet with several themes in combination. The first and principal one in the words "fecit potentiam" and extending through a compass of an octave and a half, is started by the tenors; it is then successively taken up in turn by the altos, second and first sopranos, and is always accompanied by a rhythmical figure given forth by all the voices not at the time directly engaged with it and immediately imitated in a different part of the bar by the orchestra. In the course of development three counter themes make their appearance: one in the words "in brachio suo" and two to the word "dispersit." At the base of the wonderful structure the continuo maintains throughout with remarkable pertinacity a perfectly independent rhythmical figure. The "dispersit" must, having run its course—as the last is dispersed and therefore realistic manner—all the voices now unite with a shrill shout on the word "superbos," producing an effect which recalls the famous "Barabbas" passage in the St. Matthew *Passion*, with which indeed allowing for the difference of key it is almost identical—the discord in each instance being the first inversion of a minor ninth. A full pause separates the word "superbos" from its context, "mente cordis sui," which, with seven bars *adagio* bring the chorus to a close of the most majestically solemn manner. Franz explains Bach's apparent disregard for the grammatical construction of this sentence, and the absurdity of treating "the imaginings of the proud" in so solemn a manner by the suggestion that he was perhaps misled by the not very classical Latin of the Vulgate and thus came to regard the word "eum" as referring to "God" and not, as the original Greek shows it does to "the proud." Bach therefore, seems to have looked upon the passage "He hath scattered the proud in the imagination of their heart" (as it stands in our English version) as equivalent to "He has scattered the proud in the determination of His heart." Regarded in this light his musical treatment of it in all that it should be and thoroughly beautiful.

Somewhat similar in sentiment is the following tenor solo, in F sharp minor, ¾. "Deposuit potentes de sede, et exaltavit humiles." Here too, the expression of opposite feelings is sufficiently kept in view.

A like contrast of treatment in observable also in the following number, an alto solo in B major, ¾. "esurientes implevit bonis, et divites dimisit inanes" with accompaniment for two flutes, organ and continuo. The words "implevit bonis," and then again "dimisit inanes," meet with masterly expression in the music. Blessings are showered upon the hungry, and the rich are sent away empty as the accompanying figures respectively seem to suggest.

The next number is a trio in C minor, ¾, for two sopranos and alto to the words, "suscepit Israel puerum suum recordatus misericordiæ." It is accompanied by two oboes *all unisono* organ and violoncellos. The sublime melody of the *Magnificat* attributed to the seventh century, and which the Church has adopted also for the *Benedictus*, is here played in long-sustained notes of dotted minims as a *cantus firmus* by the oboes: while, in smoothly flowing imitative passages, the voice parts are heard below it, and again below these the violoncellos, which gently indicate, rather than keep up, the rhythm call *ictus*. Like a star in the far distance the *cantus firmus* seems to beam over the voice parts drawing them up to itself, and transporting us, the hearers, back to far distant ages. Such, perhaps, together with the sense of blissedness which this *cantus firmus* brings to the minds of those accustomed to associate it with the *Magnificat*, or more particularly the *Benedictus* it may at least be suggested, is the drift of Bach's poetical intent.

A short but energetic five part fugal chorus, in D major *alla breve* to the words, "sicut locutus est ad patres nostros, Abraham et semini ejus in secula," accompanied only by organ and continuo, brings the *Magnificat* proper to a close. But to invest it with still further completeness as a hymn of praise, and in accordance with the time-honoured practice of the Church, the lesser doxology *Gloria Patri* is appended. This takes the form of a motetta (D major, ¾) in two divisions: to the first of which the words "Gloria Patri" are treated, and in the second "Sicut erat in principio et nunc, et semper, et in secula seculorum. Amen." It commences with all the voices sharply and decisively intoning the word "Gloria" upon the chord of the dominant, accompanied by flutes, oboes, strings, organ, and continuo. The organ then, *tasto solo* sustains the lower A through three bars, while the basses sing a marvellously conceived descending scale-passage in triplets, which the other voices imitate in turn, beginning from the lowest to the

highest all, together with the aforesaid instruments uniting at last with the words "Gloria Patri." Upon the organ note E the same passage is repeated in a modified form, the highest voices commencing, and the others imitating them in reversed order, but all coming together as before on the words "Gloria Filio." A new passage, but similar in character and construction, brings on to the words "Gloria et spiritui sancto," shouted forth by all the voices and accompanied by the full band now reinforced by trumpets and drums. This triple ascription of praise to the triune God musically depicts a belief in the doctrine of the Trinity in a more realistic manner than any other art could succeed in doing. After a pause on the dominant, the second half of the doxology—'Sicut erat in principio' &c.—is sung to the music of the opening chorus of the work in a contracted form. A sense of unity is thus imparted to it and as an organist which it ends in a manner worthy not only of its beginning but of all that intervenes between the first and last chorus.

Of Bach's *Magnificat* in general, it may be said that it differs somewhat from most of his church works, especially in regard to the notation almost scanty, form of both choruses and airs. This results partly from the nature of the text, which in its separate verses offers but little contrast of matter and partly from the general order of its course which presses rapidly and decisively onwards. By the beautifully rounded form, compactness, and absence of diffuseness both choruses and airs unquestionably prove how great a master Bach was both of himself and of the circumstances in which he found himself placed. The voice parts are generally treated in a happy and practicable manner. Never is the singer driven beyond the natural compass of his voice, and it is thus enabled to maintain all its power and freshness unimpaired to the end. The *cantilene* are tolerably free from intervals difficult to sing in tune, and admit of the deepest expression. With the exception of certain trumpet passages, impracticable for the instruments in use at the present day, the orchestral score offers no important difficulties which cannot be overcome with a little judicious management. But owing to the sketchy manner in which it was written down by Bach and the confusion of instruments which have become obsolete, it could not now be performed exactly as it stands. Hence its completion by Robert Franz firstly, with a view to performance by the choral society which he directed at Halle, and secondly for publication. It would be interesting to note down in full the results of a minute comparative examination of the score as elaborated by Franz, with that of the original, as published by the Bach-Gesellschaft. A few particulars, however, as to the manner in which Franz has fulfilled the task he set himself must suffice. Briefly considered, this consisted (1) in determining the best mode of rendering at the present day, passages originally designed for now obsolete instruments, and impracticable for those now in use; (2) in discovering and writing down in full the parts indicated by the continuo; and (3) in the addition of marks of expression and direct reference to *tempo* phrasing &c.

The difficulties offered by Bach's trumpet parts Franz has overcome by assigning impracticable passages to the clarinets, but suggests that, when available, horns might be advantageously employed. The oboe d'amore he replaces partly by ordinary oboes, and partly by A clarinets, but with the remark that English horns might be more suitable for the purpose. The contrabass part which Bach appears to have written for instruments of a lower compass than those now in use he has honoured with a separate stave, writing it exactly as it is to be executed, in preference to leaving the necessary transpositions to the discretion of the players. The violoncello part he retains throughout unaltered.

In a short pamphlet* on the treatment of the scores of the old masters, an epitome of which appeared in the MONTHLY MUSICAL RECORD for December 1871, Franz has given an interesting account of the experiments he made, and which resulted in the discovery of a fixed method of determining the component parts indicated by the continuo. He tells us that, while it was the practice of the old masters to write down but so much of their compositions the remaining component parts they kept in their hands, and these they could pretty well make sure of finding again, as on the occasion of a performance they generally acted themselves as accompanists. The continuo is therefore to be regarded, he thinks, as a clue to, or a kind of shorthand representation of, parts as definitely and completely planned beforehand as the rest of the composition that is given in full. Having thus discovered a method of completing the whole it remained but to decide upon the material with which it should be presented. Having doubtless, in view the more extended scale of performances which obtain at the present day, and to other resources he has given the preference to the orchestra, employing the organ principally to reinforce *forte* passages in the choruses. He has accordingly supplemented Bach's score with clarinets, bassoons, and occasionally a bass trombone, together with a fully written out organ part. This latter, as not absolutely necessary, may on occasion be dispensed with but in the solos it only to be used as a model for the additional accompaniments suggested by the continuo, which he has supplied. As an example of Franz's method of complimenting the continuo, it is sufficient to refer to the bass air, "Quia fecit mihi magna." Here all that Bach has left us consists of the vocal melody and the bass, without a single figure indicating how the harmony is to be filled up. To these Franz has added an accompaniment for two clarinets, two bassoons, two violins and viola as well as an organ part which may be used to them instead. The matter assigned to these several instruments he has evidently derived from an examination of the structure of the bass as well as of the melody aided however, by an intimate acquaintance with Bach's individual style and usual mode of procedure. Of the necessity of adding marks of expression and phrasing &c., with a view to securing uniformity in performance, there can be no question. This is only what every conductor who undertakes a performance of the work would have to do. We should be grateful, therefore, to Franz that he has done it once and for all. In re-scoring the *Magnificat* and other works of Bach, it has evidently been Franz's aim to smooth the difficulties which have so long stood in the way of their being brought to performance. It is in no arbitrary manner that he has put forth his version of the score but rather in the hope that others may go and do likewise and thus help to restore more of the mighty Bach's wonderful creations from oblivion. For the zeal he has felt for the cause, the judicious moderation he has displayed, the consummate skill and the thoroughly satisfactory manner in which he has executed the task he proposed to himself, Franz cannot be too highly praised. That at the forthcoming performance of the *Magnificat* at the Leeds Festival Bach's score will not be left to take care of itself, but that Franz's version will be made use of, must be the devout wish of all who have made an examination of it.

* Offener Brief an Eduard Hanslick, über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Handel'scher Vocalmusik. Berlin: E. L. Lochart.

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Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *August 12th* 1877.

THE Conservatoire finished another academical year on July 14th. Opened in 1817 it has existed now for sixty years. How many pupils have to regard this institution as the ground where they have gained the necessary means to obtain a respectable place in the world as artists! How many orchestras, both at operas and concerts, are indebted to it for their members! Instruction upon every instrument is provided for. Of the violin and the piano particularly it can show a long list of first-rate virtuosi instructors for all the ordinary instruments live on as many apostles for music; singers, engaged on the stage in church-music, and oratorios, have found fame and fortune; and, on the other hand, many instructors have shown their ability as good lessors by the way in which they have brought up numerous pupils, who either regard musical art as their vocation or as a pleasure and recreation in private life. Beginning with only one class for singing, by degrees the instruction branches were augmented, first for stringed, then for wind instruments, for piano, organ, and harp, for harmony and counterpoint, with lectures on the history of music, with classes for *ensemble* playing and chamber music, and in the course of the last few years, enlarged with dramatic schools, both for the opera and for the play. The annual report for the last year, 1876–77, shows now fifty four professors and 716 pupils, out of which the latter enjoyed the benefit of gratuitous teaching, and thirty three have been received at half price. The pupils are instructed in singing (solo, dramatic and choral), in playing orchestral instruments, piano, and organ, in thorough bass, counterpoint, and composition, in the history of music, and in the Italian language. In the dramatic school instruction is given in the German, French, and English languages, in declamation and poetry in the history of literature and aesthetics, dramatic representation, historical costumes, gymnastics and fencing, poetry and mythology, pantomime and dancing. There are also lectures on organ building, on the physiology and pathology of the voice, and occasionally on other subjects, such as French opera, literature of the piano, &c. The following pupils, leaving the Conservatoire, were honoured by the silver Gesellschafts medal:—Singing—Frl. Henriette Klauwigen, Amalie Stahl; violin—Herr Arnold Rosenblum; contrabasso—Herr Berthold Tintner; piano—Frl. Louise Bergmann, Marie Exner, Carolina Gesselle, Anna Gyurkovich, Anne Huber, Franziska Kuhn, Fanny Likiewetz, Henriette Mallowe, Ida Morgenbesser, Carolina Seydal, Amalie Tippner; organ—Herr Hans Rott; harp—Frl. Marie Rosenegger; Herr Edmund Schnöckert, French horn—Herr Alexandre Wunderer. The said singers—Frl. Klauwiger and Stahl—have already received engagements—the former for Dresden, the latter for Madrid.

May I add a few words in general about the musical festival at Salzburg? Much as has been written about it, no one I believe has spoken of its proper origin. This, as so often happens, was simple enough. There are in the orchestra of our Hofoper four members (French horn players) who like to spend their holidays in travelling about, and performing for their amusement as a quartetto in private circles. Visiting last year Salzburg, they were guests of one Dr. Sedlitzky the principal apothecary of that town. During even the possibility of instituting a grand musical performance was discussed, and it was determined to invite the Philharmonic Society from Vienna, and at their head Otto Dessoff conductor, from 1860 to 1874, of the Philharmonic concerts there but now living in Carlsruhe, as Hofkapellmeister, to undertake it. During the performance of an opera at Vienna, a circular was passed round the orchestra, and of some about ninety members subscribed their names as willing to be present at the proposed festival. If the undertaking continues to prosper, the history of its origin will some day be revealed by reference to a foreign paper, and it will be looked at and related occasionally as it is at your great festivals. The rest regarding the concerts, you probably know. It was, all in all, a festival on a somewhat modest scale—no new composition performed, no great singer or instrumental performer; the material result was a balance of 2,000 florins, of which the committee ordered 500 florins to be presented and justly to the pension fund of the Philharmonic, all the members of which, from the conductor downward to the kettle-drummer, performed gratis in honour of the sacred ground where Mozart was born and likewise of their beloved conductor. It was a happy idea, to consecrate at the same time the small Mozart-Häuschen (a little garden house), which formerly stood in the Freihaus in Vienna and in which, near the Schikaneder Theatre, Mozart composed a part of his *Zauberflöte*. Presented by Prince Starhemberg to the town of Salzburg, it was placed now on the Kapuzinerberg, ornamented with garlands and other signs of veneration, and surrounded by a real paradise of beautiful country.

Reviews.

Biographical Sketches and Anecdotes of Celebrated Violinists. By DR. T. L. PHIPSON. London: Richard Bentley & Son.

THE writer who, apparently ignoring the great German masters, makes, on the first page of his book, the astounding assertion that "no one can doubt that the most beautiful of all music has sprung from Italy and that Italian music still exerts its beneficial influence over the whole of the lyric and dramatic world," and who, a few pages later, speaking of Sig. Tito Mattei's extemporé playing says, "With his left hand upon the piano, and his right upon a small harmonium, he produced for about ten minutes, some of the most charming music I ever heard," must not be looked upon as carrying much weight in his expression of musical opinion. Fortunately Dr. Phipson's book is more historical and anecdotical than critical, and is in the main a mere compilation, which any man of ordinary literary ability and sufficiently interested in the subject, might have put together equally well by consulting, as he has done, the works of Sirs Hawkins, Burney, Roger North, Dubourg, Fayolle, De Lalande, Michael Kelly, Gerber, Garat, Eymar, Langlè, Gardner, G. Harris, &c. Still it is not every one who has these authors at hand to refer to, nor would the ordinary book maker know where to look for the necessary material. It is notorious that violinists, especially amateurs, more than any other class of musicians, evince a greater regard and devotion for their instruments, which they often cherish as if they were their own children; it is not surprising therefore that they, perhaps more than others, should feel a deep interest in the lives of the greatest of their predecessors in the same walk of art. The preparation of the present volume during the intervals of other occupation has evidently been a work of love on the part of its author and one to which he has been drawn by the fact of his having practised the violin as an amateur from his earliest childhood. Still though credit is due to Dr. Phipson for the patience of his research, we cannot regard the general result otherwise than as disappointing. Both from a musical and a literary point of view, the hand of the amateur is often but too apparent. Though he has amassed some amusing anecdotes for the general reader, the musician seeking for information and instruction is too much left out in the cold. His acquaintance with, and his preference for Italian music and Italian violinists is apparent, not only from the fact that he devotes fifty pages to Paganini, while he dismisses Spohr with five, one of which is an extract from his Violin-Schule, and in another of which we are told that "in Spohr we have an example of strenuous hard work, based upon sound, not well-known principles, and with a moderate amount of natural talent"—a remarkable statement about the composer of the *Last Judgment*, &c., especially when we call to mind that Spohr played the music of a multitude of composers with equal facility while Paganini, as his own confession could do himself justice with none but his own. Paganini was doubtless a marvellous performer, but it was as an acrobat on the violin rather than as a legitimate player that his fame rested. His captivated multitudes, but readers of Spohr's Autobiography will remember that it was with the

greatest difficulty that the Italian could be prevailed upon to play in Spohr's presence; and that he excused himself by saying that though his legs went down with the million they were not for artistic like the great Spohr. After that of Paganini, the most important of the notices contained in Dr Phipson's book are those of Lulli, Corelli, the Banisters, Tartini, Locke, Giardini, Pugnani, Viotti, De Bériot, Ole Bull and the most famous of their respective pupils. By far the most interesting and the most romantic is that of Ole Bull, the most recently deceased of the great violinists here treated of. Dr Phipson's remarks upon contemporary violinists, which he restricts to those whom he has personally known, and for whom, as he says, he has only a few words of simple congratulation and admiration, are compressed within the smallest possible space. Three-quarters of a page suffice for the late Heinrich Ernst; half a page suffices for Joachim, who, by-the-by, he tells us was a pupil of Ferdinand Duval and Moscheles (the pianist (sic)); but why he should thus allude to Moscheles as if he belonged to the tenderer sex is as inexplicable as his speaking of violinists throughout his book as "artistes"—an un-English term of expression which we have been glad to note has of late been pretty generally abolished except from advertisements. Vieuxtemps, Wieniawski, and others, of whom we should have liked to have more, are dismissed in the same summary manner.

When Dr Phipson comes to treat of the compositions of his favourites he is mildly rhapsodical rather than instructively critical. Of Paganini he writes: "Nothing can surpass the breadth and feeling of his *cantabile* passages; nothing has ever superseded the elegance of his ornament, nor the boldness of his rapid passages; nothing can be finer than the harmony of his accompaniments." Of De Bériot he asks: "What can be more charming than his well known *Air Montagnard*? what freshness! what feeling! Or where can we find music more grandiose, or more dramatic, than his seventh concerto?" Ernst's *Elégie* he maintains is "a model of fine composition that has never been surpassed." Of M. St. Léon, the husband of Mlle. Cérito and for many years *maître de ballet* at Paris and London, he writes: "He was one of the most charming violinists we ever heard. His tone was peculiarly sweet, his *rubatos* and scales were round and perfectly even, and his taste most refined. When I mentioned to a very celebrated violinist the pleasure that St. Léon's performance had given me, he shrugged his shoulders and exclaimed *'Oui mais il n'a pas de style'*." That accusation was unjust. It is not probable that St. Léon would have shone in the performance of a "classical" concerto or a *sonata* by Beethoven; but nothing could be more beautiful than his playing. His execution was considerable and his expression perfectly natural. He was also exceedingly clever in imitating the various noises of a farmyard which he introduced in one of his pastoral compositions. I shall never forget the beauty of his playing in a ballet entitled *Le Violon du Diable*, in which he performed a series of *fantasias* to the dancing of Mlle. Plunkett." The bent of our author's studies, as well as his predilections in matters of musical taste, seem to peep out from the above quotations as well as from other passages in his book. That his studies have been more superficial than profound, and that his tastes lean more towards the genial and elegant than towards the classical and severe, we cannot help suspecting. We may be doing him an injustice in drawing these deductions from his book; but it is just such as these that his book suggests to us. Though as a collection of facts it may as far as it goes, be regarded as reliable and entertaining for the general reader, we cannot but think that musicians taking it up will be chilled by the matter-of-fact way in which a subject deserving of better treatment has been handled. Trustworthy it may be, but, like St. Léon's playing alluded to above, *il n'a pas de style*.

Operatic Duets for Pianoforte and Violin. By E. W. Ritter. London: Augener & Co.

Each of these duets is drawn from a particular opera, and comprises the most popular and favourite melodies arranged with excellent judgment. They are of a class that has been much needed, and cannot fail to be interesting to the general run of amateurs, for whose wants they are well adapted. They are tolerably effective and showy for both instruments, and it is no small recommendation that their execution is quite free from any formidable difficulties. These duets are also arranged for pianoforte and violoncello, for pianoforte and flute, and for two performers on the pianoforte.

Gavotte de Louis Quinze. Par Maurice Lee. Op. 54. 1. Piano Solo. 2. Piano Duet. 3. Two Pianos, eight hands. 4. Organ Transcription. 5. Violin and Pianoforte. 6. Orchestra. London: Augener & Co.

This gavotte is simple, elegant, and very characteristic, and the several arrangements are made with such consummate skill that these qualities are artistically brought out with the most piquant effect. With such able construction the gavotte will sustain the various combinations that have been given to it, and in every form it will be sure to be widely appreciated.

Fifty Short Pedal Exercises and Studies on some Fugues by Bach, for the Organ. By Rosario Aspa. Novello & Co.

It may be said in regard to these exercises that the author's design is better than his method, for although the idea of constructing short exercises for the feet, to be used after the manner of five note exercises for the fingers, is an admirable one, it is a matter of the greatest importance that a good system of pedalling should be set before the student, and we regret to observe that the directions for the employment of the feet here given are not always good; indeed, in some places they must be positively condemned. The first care of an organ teacher should be to see that his pupils distribute the pedal work as equally as possible between the two feet; whereas in the work before us we find scale-passages assigned almost entirely to one foot. This is a matter that will be found worthy of reconsideration in a future edition.

The Organist's Quarterly Journal, Part XXXV., Vol. V.
"And now Israel," Festival Anthem. Novello & Co.
Short Pieces for the Organ. By W. Spark, Mus.D. Ashdown & Parry.

The contents of the July number of Dr Spark's periodical are a minuet and a gavotte by the editor, an introduction and fugue, by John Wrigley, "March Lyra," by J. Whitaker, and the first movement of a sonata, by Charlton T. Speer.

Dr Spark's minuet and gavotte are, of course, more suitable for concert than church use. The latter piece contains, by the way, one of the strangest examples of modulation on a tonic pedal which has ever come under our notice. The introduction and fugue before mentioned prove that the author has yet much to learn in the severer style of composition; and Mr. Whitaker's march is not written in a very dignified style. The first movement of Mr Speer's sonata is, on the whole, decidedly the best written piece in the collection. It shows that its composer has studied good classical models, and that he has an appreciation of form. With all this, however, the work is far from perfect, abounding as it does in crudities. We cannot say that this number of the "Journal" is of average value.

Dr Spark's "Festival Anthem" shows more care in writing for broad choral effects than skill in vocal part writing.

The four books (Nos. 3, 4, 5, and 6) of short pieces for the organ, which are before us, cannot be spoken of favourably. They are mostly arrangements from manuscripts orchestral, or chamber music; and while some are strikingly effective, some are actually distorted from their original shape. Dr Spark will render greater service to organists by publishing original music by some of the very few living composers for the organ whose works have any real value, than by thus misrepresenting the works of deceased masters.

Andante for the Organ. By W. S. Hoyte. Weekes & Co.

This work possesses considerable merit. It is melodious and, as we should expect to find in the work of so able an organist, it is effectively written for the instrument. An instance of

apparent though not real' false relation occurs at the top of page 3. If the composer had adopted the true notation (a flat for a sharp) this slight blemish would have disappeared.

Allegro Marziale for the Organ. By J. H. Deane. Weekes & Co.

The manly style of this piece does not command our admiration. There is also a want of coherence between its several sections, which gives to the whole the appearance of patchwork. The main (sequel) portion, commencing on page 4, is however, le[ss] not opinion, much better than the rest.

Two Anthems 'The Righteous Live for Evermore,' and 'Our Conversation is in Heaven.'

Part Song "The Ballad of Young John." By Oliveria Prescott. Stanley Lucas, Weber & Co.

Miss Prescott's name has, we believe, come into prominent notice on more than one occasion in connection with the Royal Academy of Music, and that she is a promising student of that institution seems to be shown by the works under notice. The part-song is, on the whole, more successful than are the anthems. This, however, is not wonderful; when we consider that to produce a really good anthem demands, not only great power in part writing, but a thorough knowledge of the organ. It is in this latter respect that these little works somewhat fail. There is, however, much to commend, as, for instance the excellent point at the first and second bars of page 6 of the first mentioned anthem. The part-song has a charge of quaintness which will give effect to its performance. The composer would have done well, however, to avoid the consecutive fifths between alto and bass which occur (by contrary motion) twice at the top of page 2.

Four Two-part Songs with Pianoforte Accompaniment. By H. Hofmann. Witt & Co.

These duets are all pleasing, and the vocal intervals are carefully written. The music is thus well adapted for amateur performance.

A Morning and Evening Service by Charles Edward Miller (Novello & Co.) shows good feeling for the expression of sacred words on the part of the composer. There are, however, many blemishes in the part writing which betray some lack of experience and study.

SONGS

Enchantment, and *A Charm!* by Julia Woolf (Cramer & Co.), betoken the possession of a certain fluency and a strong feeling for tune on the part of their composer, but are entirely destitute of invention. The first named "sung by Miss Victoria Vokes at Drury Lane Theatre," is a typical example of the style of song and singing cultivated by theatrical artists who do not aspire to the operatic boards as to appearing as concert singers, but who, nevertheless, are obliged to regard the attainment of a moderate degree of skill in the exercise of vocal art as a necessary accomplishment. Such songs cannot be ranked as high art; still we can easily believe that "Enchantment," with its lively bolero like character and its accompaniment *alla tamburina* piquantly rendered by Miss Victoria Vokes, is just such a song as would "bring down the house."

"A Charm!" with its guitar like accompaniment and conventional coda at the close of each verse, is of a more sentimental turn, and though less pretentious, is none the less common place. Our composer may be generally credited with writing grammatically and correctly as she may easily do, seeing how little she aims at originality and independence. But in this song (page 4, last two bars) we meet with a bold and questionable progression. Here, probably without knowing it, she has employed the second inversion of a chord of the major ninth, leaving the discord of the ninth which appears in the voice part to be resolved by the accompaniment—a mode of procedure which cannot but induce a gasping and unsatisfactory effect. Moreover we cannot but think that the old rule, that suspensions do not save consecutive fifths, still holds good.

The Hemlock Tree (Augener & Co.) is a pleasing setting by Professor G. A. Macfarren of some lines of Longfellow's translated from the German. Simple and unpretending as it is, the practised hand of a master is obviously apparent both in the smooth flow of the *cantilena* and in the neatness of the accompaniment which both rhythmically and harmonically is sufficiently varied without being overladen. To baritone singers who prefer the refined to the sensational it cannot but be welcome. If it is sung by Mr. Smilay and in his hands, we can easily believe, must prove both pleasing and affective.

Changes as the late Miss Adelaide A. Procter's lines commencing "Mourn, O rejoicing heart" are entitled set to music by E. K. Duncecck (Edinburgh: Paterson & Sons) is not altogether without merit of an instinctive kind but the hand of the amateur is too often made apparent by the want of faulty progression and false relation. In corroboration of these respective objections it is sufficient to point to the bottom lines of pages 2 and 3. The 8th in the latter, and in several other instances of its occurrence in the same chord, should be written G.

The Soldier's Dream, by Sv. Sveinbjornsson (Augener & Co.) is a spirited, emphatic, and by no means common-place setting of Campbell's well-known song. "Our bugles sang truce." As each verse starts with a high G, and its compass being generally a high one, it is evidently designed for a *tenore robusto* and should therefore only be recommended to singers endowed with voices of exceptional power.

What shall I send to thee, Sweet? by Charles Salaman (Novello, Ewer & Co.), like most of this composer's songs, is tuneful and elegant; but we cannot admire the false relation which occurs between the last bar of the first page and the first bar of the second, nor the way in which the chord of the major ninth upon the dominant is here used without preparation—nor the double *appoggiatura* which ought so easily have been avoided. Of consecutive fifths between the third and fourth, and fourth and fifth bars on page 3 (bass clef) nor the long empty, poverty-stricken succession of sixths on page 4. Apart from these objections, apparently the result of simple carelessness in its general aspect this song of Mr. Salaman's may be commended for its melodious and graceful character.

Three Songs by H. Heine, set to music by E. Lucas Selby (Augener & Co.), are good in intention, betokening as they do a laudable independence, seriousness, and earnestness of purpose on the part of their composer. But though promising well for the future, they lack that roundness of form and expression which can only be attained by long practice and experience in the art of committing musical thoughts to paper. By the side of much that is commendable it is disappointing to meet with passages which, if not absolutely incorrect, do not appear to have been written down exactly as they were intended to be. Some of these are probably due to carelessness in correcting proofs, and doubtless will be amended in future editions.

Concerts, &c.

ROYAL ACADEMY OF MUSIC.

At about this period of the year we were formerly called upon to speak of the annual orchestral concert of the students of the Royal Academy of Music. We have to do so no longer for the simple reason that of late years the students' public orchestral concerts have been of much more frequent occurrence, one having been given in the course of each term at St. James's Hall, in addition to the regular monthly performances on a smaller scale, which take place in the concert room of the Institution. This increase in the number of concerts given by the students not only points to increased activity on the part of both teachers and pupils, but must exercise a beneficial influence especially upon the latter inasmuch as it furnishes them with more frequent opportunities of bringing their

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compositions to a hearing, and of gaining ease and confidence by appearing in public. These concerts of the past year, of which from time to time we have spoken, but less in detail than they have deserved, and less frequently than we wish we could have done, have had more than a local interest, works of real musical importance having been brought forward on several occasions.

The annual distribution of prizes to the students of the Academy at the close of the academical year took place in the concert-room of the Institution on the 11th of July, when the pleasant task of handing the awards to the successful students was kindly undertaken by Mme. Sainton-Dolby. The day's proceedings commenced with a performance by the students, under the direction of Mr. Walter Macfarren, of the following selections:—

ANTHEM ... "O, praise the Lord" ... ... *Goss.*
Organ, Mr. H. R. Rose.

TOCCATA, in C major ... ... *J. S. Bach.*
Organ, Mr. G. F. Smith.

MOTETT, for Female Voices, "Sleepers, Wake" ... *Mendelssohn.*
Solos by Miss KATE FLOOD, Miss AMY AYLWARD, Miss BUTTERWORTH, and Miss OSBORNE.
Organ, Mr. F. W. W. BANFIELD.

Professor G. A. Macfarren, the principal, then delivered a short address to the students and supporters of the institution, by whom the room was crowded. In the course of it, after complimenting Mme. Sainton-Dolby as one of the most distinguished among the artists brought up in the Academy, and thanking her for her attendance on the present occasion, he referred to the unprecedentedly flourishing condition of the Academy, there being now 345 pupils under tuition within its walls—the greatest number that has ever been assembled there. He further announced the receipt of the following donations: 100 guineas from the Goldsmiths' Company; 50 guineas from the Merchant Taylors' Company; 100 guineas from Messrs. Broadwood and Sons; a bookcase and a collection of books for the use of the students from Mr. Charles Mudie, as a memorial to his brother the late T. M. Mudie. Reference, too, was made to the fact that Sir T. Goldsmid and Sir Julius Benedict have joined the directorate. The list of the prizes, which were then distributed, stand as follows:—

MEMORIAL PRIZES.

LUCAS SILVER MEDAL, for the Composition of the First Movement of a String Quartett.—Richard Harvey Lihr. *Highly Commended*—Oliveria Prescott, Henry R. Rose.

PEREPA ROSA GOLD MEDAL, for the Singing of Pieces selected by the Committee.—James Sauvage. *Highly Commended*—Harry Seligmann.

STERNDALE BENNETT PRIZE (Purse of Ten Guineas), for the Playing of a Composition by Professor Sir William Sterndale Bennett, selected by the Committee.—Nancy Evans. *Highly Commended*—Mary Lock, Alice Meadmore.

THE LLEWELYN THOMAS GOLD MEDAL, for Declamatory English Singing.—Ellen Orridge. *Highly Commended*—Mary Davies, Marian Williams.

THE CHRISTIAN HANSEN PRIZES (Purses of Twenty and of Ten Guineas, Endowed by Mme. Christine Nilsson), for the First and Second Best Singing, respectively, of Pieces selected by the Committee.—Mary Davies, Marian Williams. *Highly Commended*.—Kate Brand.

ANNUAL PRIZES

PRINCIPAL STUDIES.

Female Department.

CERTIFICATES OF ADVANCED MERIT. The highest honour obtainable at this Examination, awarded only to Students who have previously received the Certificate next named.—Mary Davies (Singing), Margaret Rockwell (Pianoforte).

CERTIFICATES OF MERIT. Awarded only to Students who have previously received Silver Medals.—Marian Williams (Singing), Nancy Evans (Pianoforte), Ethel Gould (Pianoforte), Kate Steel (Pianoforte), Ada Brand (Violin), Frances Thomas (Clarinet).

SILVER MEDALS. To those who have already received Bronze Medals.—*Singing*: Amy Aylward, Kate Brand, Annie Butterworth, Ellen Orridge, Hannah Turner. *Pianoforte*: Fanny Bazell, Jane Burrough, Fanny Ellis, Minnie Elwell, Alice Heathcote, Kate Lyons, Jessie Percival, Isabel Thurgood. *Violin*: Julia de Motta.

HIGH COMMENDATIONS. To those who have already received Bronze Medals.—Hannah Roby (Singing), Clara Cooper (Pianoforte).

BRONZE MEDALS.—*Singing*: Annie Abrahams, Annie Barrett, Leonora Braham, Amelia Fitzcharley, Sarah Geary, Kate Geddes, Ada Patterson, Amy Rouse, Clara Samuell, Catherine Shutlee, Ellen Trowbridge. *Pianoforte*: Sarah Ducat, Helen Godfrey, Edith Goldstein, Ethel Gregory, Mary Lock, Dinah Shapley. *Organ*: Ellen Lindsay.

HIGH COMMENDATIONS. To those who have not received Medals.—*Singing*: Laura Bathford, Mary Webb, Fucy Weyland, Ellen Wrigley. *Pianoforte*: Jessie Berry, Annie Brown, Florence Cammack, Emily Elvey, Ada Garden, Ada Goldsmith, Jessie Goode, Grace Gye, Amy Hare, Ada Hazard, Emily Lawrence. *Violin*: Mary Hewlett. *Organ*: Jane Burrough. *Harp*: M. E. Williams.

PRIZE VIOLIN BOW. Made and presented in the Institution by Mr. Jerome Tubbs, of Wardour Street. For Violin Playing.—Louisa Nunn.

SECOND STUDIES.

HIGH COMMENDATIONS.—*Pianoforte*: Annie Abrahams, Lily Whitney, Ada Patterson.

HARMONY.

CERTIFICATE OF MERIT.—Ellen Fanning.
HIGH COMMENDATIONS.—H. Walmsley Little (Silver Medallist, 1876).
SILVER MEDALS.—Oliveria Prescott, George Hooper.
HIGH COMMENDATIONS.—Mary Sinclair, William Sewell.

Male Department.

CERTIFICATES OF MERIT.—*Pianoforte*: Edward Morton, Tobias Matthay. *Organ*: Henry R. Rose.

SILVER MEDALS.—*Singing*: Gordon Cooth, James Sauvage. *Pianoforte*: Charlton J. Speer, Alfred Luton, Arnold Kennedy.

HIGH COMMENDATIONS. To those who have already received Bronze Medals.—*Pianoforte*: Henry R. Rose, H. Walmsley Little.

BRONZE MEDALS.—*Singing*: Robert George, Arthur L. Hatch, Arthur Jarrett, Alexander C. Jopp, James Lee, Harry Seligmann, Charles K. Tinney. *Pianoforte*: Charles T. Cocks, Edwin M. Flamt, George Hooper, R. Harvey Lihr. *Organ*: George F. Smith. *Double Bass*: Alfred Harper.

HIGH COMMENDATIONS. To those who have not received Medals.—*Singing*: William E. Frith, Alfred Greenwood, Gabriel Thorpe. *Pianoforte*: Henry Cockram. *Organ*: George Benson, Charles T. Locke, Ernest Ford.

POTTER EXHIBITIONER.—Kate Steel.
WESTMORLAND SCHOLAR.—Marian Williams.
STERNDALE BENNETT SCHOLAR.—Tom Elvey.
FIFTH ROSA SCHOLAR.—Clara Samuell.
SIR JOHN GOSS SCHOLAR.—Ernest Ford.
LADY GOLDSMID SCHOLAR.—Ethel Gould.
SIR FRANCIS GOLDSMID SCHOLAR.—Clara Cooper.
INTERNATIONAL SCHOLARS.—Violin: Julia de Motta. *Double Bass*: Alfred Harper.
RALPH SCHOLAR.—William Sewell.

The examiners in the several departments were: Sir J. Goss, Messrs. J. F. Barnett, J. F. Bridge, C. K. Salaman, Henry Smart, J. Barnby, Wilbye Cooper, L. Ardit, Oscar Beringer, E. Dannreuther, W. Dorrell, G. A. Osborne, W. H. Cummings, Cummens, Sims Reeves, H. Benals, F. R. Cox, Ettore Fieri, P. Goldberg, A. Randegger, H. Regaldi, T. A. Wallworth, Manuel Garcia, H. R. Eyers, Walter Fitton, W. H. Heffens, F. B. Jewson, Arthur O'Leary, Brinley Richards, Harold Thomas, Frederick Westlake, Walter Macfarren, F. J. Amor, Walter Peuli, F. Ralph, John Thomas, A. White, P. Santini, C. Steggall, A. S. Sullivan, and the Principal.

At the close of the distribution Mme. Sainton-Dolby addressed a few pertinent words to the students. After feelingly alluding to the happy time she and herself spent as a student of the institution, she concluded by offering them a valuable piece of advice in the following terms: "To those who to-day have not received honours I can only say—Be not discouraged, but persevere. A philosopher has declared that everything comes to him who can wait. Let me add that everything comes, and comes quickly, to him who can work. This is my counsel to you, and I leave it as the best possible motto for the academic year upon which, after a welcome holiday, you will enter."

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

WHEN we consider that there are in the United Kingdom at least 30,000 blind persons, the large majority of whom are dependent upon public or private charity; that those who are deprived of sight are seldom able to earn the entire cost of their support by manual labour; and that experience has shown that a large proportion of the blind possess a natural talent for music, which is capable of being trained to such an extent as to qualify them for earning an honest livelihood by the practice of music as a profession, the necessity of the existence of such institutions as the above named, and the call to support them, are at once apparent. The Royal Normal College and Academy of Music for the Blind owes its origin to the fact that in 1868 a number of highly-educated blind gentlemen, being aware of the great improvements which had been made in the education of the blind on the Continent and in America, founded the British and Foreign Blind Association for the purpose of promoting the higher mental education of the blind. "By ascertaining what has been done in these respects in this and other countries, and endeavouring to supply deficiencies where these are found to exist, and by attempting to bring about greater harmony of action between the different existing schools and institutions." Through its corresponding members the association soon gained information of what was being done abroad. Their honorary secretary, Dr. Armitage, visited the institutions at Paris in 1869, and a report of the results was published. Towards the close of the same year the Charity Organisation Society having been interested in the matter, an executive committee was formed of members of

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that society and other active friends of the blind, by whom the college was established and is now conducted. The college, of which from the commencement Mr. F. J. Campbell has been the principal, was first established in 1872 in temporary premises at Upper Norwood, but has since been removed to new and more commodious buildings in the same neighbourhood (Westow Street, Upper Norwood), which were formally opened on the 12th of July last by Her Royal Highness the Princess Louise. The object of the institution is to afford a thorough technical and musical education to those of the youthful blind of both sexes who possess the requisite talent, so as to qualify them for self-maintenance. At the same time the requirements of a general education are not lost sight of. We must restrict ourselves to speaking of the musical department and that briefly. The principal professors engaged are Messrs. Fritz Hartvigson (pianoforte), E. J. Hopkins (organ), and J. Q. Wetherbee (singing), assisted by pupil teachers. Besides teaching the piano, Mr. Hartvigson gives pianoforte recitals, at which he analyses standard works. Now that an excellent organ, the gift of Dr. Armitage, has been erected in the new hall, Mr. Hopkins will do the same with music for that instrument. By no means the least important branch of the work undertaken is to be found in the department devoted to imparting instruction, under the direction of Mr. J. Ewing, in pianoforte tuning, for this has been found to be one of the most lucrative employments for which the blind after adequate training are eligible. From a strong feeling of the advantages to be derived from keeping the pupils continually in a musical atmosphere, in addition to the frequent opportunities accorded to them of listening to the musical performances at the Crystal Palace, Mr. Campbell has established a string quartett party, consisting of Messrs. Deichmann, Wiener Hann, and Daubert, at the college. The weekly performances of these eminent artists, with and for the pupils, afford them the best facilities for *ensemble* playing, and for making acquaintance with the chamber music of the best composers.

On the afternoon of the last Thursday in each month, excepting August and September, classical chamber concerts, in which teachers, pupils, the above-named artists, and others take part, have been instituted, and to which the general public are admitted on a small payment. The last concert of the summer term, which took place on the 26th of July, was one of unusual musical interest, seeing that at it two works of real importance were heard in public we believe, for the first time in England. These were Tschaikowsky's string quartett in a flat minor (Op. 30), and Raff's quintett in C, for pianoforte and strings, Op. 107, No. 1). Both were rendered in a most masterly manner by Messrs. Deichmann, Wiener Hann, and Daubert, with the addition of Mr. Hartvigson in the last named. Both are remarkable works, especially that by Tschaikowsky, which call for more attention than at present we are able to devote to them, and deserve to be heard again and again. The pupils, too, contributed their full share to the pleasure of the afternoon's entertainment by their admirable singing (to Mr. Hopkins's organ accompaniment) of Mendelssohn's hymn, "Hear my Prayer," Gounod's "Nazareth" and a variety of part-songs, songs, &c. But however excellent the execution by students may be of a few pieces at a single concert in which they have been specially trained, it is on certain test of the soundness of the general instruction imparted to them. On this point it is, therefore, highly satisfactory to be able to refer to so competent an authority as Dr. Stainer, who reports as follows:—"Having carefully examined the students of the Royal Normal College for the Blind, I have much pleasure in vouching for the thorough soundness and excellence of the musical training they receive. In no case would I trace any leaning to that short and easy method which offers such temptations to teachers of the blind, of cultivating the peculiar instincts of the ear without explaining the principles of the art. The vocal part-singing I found to be systematic, and carefully attended to. The piano-playing was excellent, and the players, even the youngest, were able to describe, as if the book were open before them, the whole notation of the music played. It is impossible to overrate the importance of this method, because by it alone can the blind become teachers of those who see. The models of the various component parts of a pianoforte, in the department set aside for the training of tuners, pleased me very much; and I am not surprised to hear that some of the students of the college are already earning their living as thoroughly competent tuners. Although hardly in my province I cannot help saying that the same excellence which the system of musical teaching exhibited was traceable in all other branches of study; and it is quite certain that a good general education will make a man a better musician than he can possibly be if his mental development is narrowed within the limits of his special study. I say then, with the utmost confidence, that the Normal College is doing a great work and deserves warm support."

The concert was followed by the presentation of diplomas to graduates of the college and prizes to the pupils—a duty kindly undertaken by Lord Richard Grosvenor. Gratifying as it was to hear of the success which has been attained by the pupils, and to learn that the completion of the new buildings has led to the effective re-organization of all the departments of the college, it is disappointing to have to add that a large sum is still owing to the builders. To defray this, and to maintain the general efficiency of the institution, annual subscriptions and donations are urgently solicited.

THE Rose Hersee Opera Company commenced a series of ten operatic performances in English at the Crystal Palace on Saturday, the 4th ult., under the musical direction of Mr. Sidney Naylor.

MESSRS. A. AND S. GATTI commenced their annual series of Promenade Concerts at the Theatre Royal, Covent Garden, under the direction of Sig. Arditi, on the 11th ult.

Musical Notes.

MISS. ALBANI has been engaged both for the Gloucester and the Leeds Musical Festival.

WE understand that Mr. Charles K. Salaman, the Honorary Secretary of the Musical Association, will resign his office at the close of the present session, October 30th. The third volume of the Association's proceedings has recently been issued by Messrs. Chappell and Co.

WE regret to have to record the death of Virginia Gabriel (Mrs. George Marsh), the talented composer of a number of well-known songs, &c. She was thrown from her carriage on Sunday afternoon, the 5th ult., and died on the following Tuesday, of concussion of the brain.

MR. GEORGE TOWNSHEND SMITH, for upwards of a quarter of a century organist of Hereford Cathedral, died very suddenly of heart-disease, at Hereford, on the 3rd ult., in the sixty-fourth year of his age.

SIR JULIUS BENEDICT, Messrs. Walter Macfarren, C. E. Stephens, F. B. Jewson, John Thomas, A. S. Sullivan, and Benson, have been elected directors of the Philharmonic Society for 1877-8.

MR. HORTON C. ALLISON has been presented by his pupils with a Bachelor's Hood, in commemoration of his taking his degree of Bachelor of Music at the University of Cambridge, and as a recognition of the pleasant and efficient manner in which he has imparted instruction during the long period of his engagement at Oakleigh, Manchester, in teaching harmony, vocal and pianoforte music.

THE valuable library of the late Dr. E. F. Rimbault was brought to the hammer last month by Messrs. Sotheby, Wilkinson and Hodge. It contained many very curious works, especially in the collection of ancient music, and these were eagerly contested for, and fetched high prices. The entire library, including a pair of virginals made by Adam Leversidge, in 1666, which sold for £26, produced £1 977 13s. 6d.

ONE Vienna correspondent having kindly supplied particulars respecting the origin and result of the late Salzburg Musical festival, we need only add that the scheme as given in our July number was in full carried out, except in that Herr Lasm, each was prevented from taking part in it by a serious accident sustained in Switzerland. It is hoped that in future a Salzburg festival will be a matter of as regular recurrence as those held on the Rhine and elsewhere. Certainly no pleasanter spot or one more conveniently situated for the purpose, could be found in South Germany. But in future, as tending to variety and additional interest, a chorus should be employed; though, when this is the case, there is always the danger, as at all our festivals, of accepting that of Edinburgh, of the band being delegated to too subordinate a position.

HERR TICHATSCHEK, the famous tenor, recently celebrated his seventieth birthday in Dresden, when he received a pension and orders from the King of Saxony and the Grand Duke of Mecklenburg-Strelitz, together with congratulatory telegrams from all quarters.

THE prizes offered by the famous Florentine Quartett Union, directed by Herr Jean Becker, for the best string quartett and the best pianoforte quartett, have been awarded to HH. August Bungert of Berlin, F. Lux, of Mainz, and Bernhard Scholz, of Breslau. Herr Bungert takes that for the pianoforte quartett, whilst that for the string quartett has to be divided between the two last named. Herr Brahms and Herr Volkmann were the umpires.

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Miss Ebenhardinger Fichtner has the intention of coming next season to London, where although among the best pianists of Germany, she has not yet been heard.

TO CORRESPONDENTS.

A Well-wisher.—Many thanks for your suggestions. They shall be taken into consideration and carried out as far as possible.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

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20.	JOSEPH EXAUDET	Gavotte in D minor (1710-1763).
21.	CHRISTOPH WILLIBALD GLUCK	Gavotte (from the Ballet, "Don Juan") D (1714-1787).
22.	———	Gavotte (from "Paride ed Elena"), original key G.
23.	JOHANN PHILIPP KIRNBERGER.	Gavotte, D minor (1721-1783).
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The Monthly Musical Record.

OCTOBER 1, 1877.

FRANZ SCHUBERT A STUDY.

BY FR. NIECKS.

(Continued from page 125.)

CONCLUSION.

We are now as it were standing on an eminence where we see spread out before us a comprehensive view of the various objects which previously we had seen and examined singly, or in smaller groups. This position enables us to judge, with some degree of certainty of the relative value of these objects, and to discern, by separating the accidental from the essential, by distinguishing what is peculiar to one or some of them from what is common to all, their fundamental and common characteristics. No man, I think, who looks back upon the road we have travelled, can assign to any other musician than that, that which marks every one of Schubert's works and himself and distinguishes them from those of any one else in their idyllic expression—*i.e.* they tell us rather of quiet enjoyment and patient endurance of life, than of passionate desires and fierce battling; rather of sweet sad musing and happy dreaming, than of philosophic thought and heroic deeds. They contain much warmth, but little ardour, and feeling outbalances intellect. That sentiment predominates in Schubert's nature, and that reason peeps through it only here and there as light through the painted windows of a cathedral, may be seen in his letters and diary, of which I have given a few specimens. His reverent admiration for Beethoven is significant; it reminds one of a loving woman in worship of the man of her choice, in the presence of whose strength her own tender, graceful gifts and accomplishments appear to her as of small account. Power, and especially mental power makes itself always felt. But it is one thing to feel and another to admit, even to ourselves, that we do so. Schubert was a loving, simple, and truthful character and unhesitatingly without false shame or envy, admitted Beethoven's mental superiority, and strove to make himself worthy of him. The predominance of the feeling over the thinking man would naturally affect not only the matter but, in a still higher degree the form of his compositions which, indeed, when he had once attained mastery over his thoughts, assumed a character of their own. The build of Schubert's structures is slight: their parts are lightly joined together, and sometimes merely lean against each other. I need not enlarge upon this matter now, as I have already discussed it when speaking of the C minor symphony (see page 104), and also in other parts of this study. Perhaps no word describes the characteristic of Schubert's form better than the adjective "feminine." Whilst Beethoven's manly form is distinguished by firm compactness and logical force, that of Schubert is distinguished by diffuseness and looseness. The one involves, the other involves. But let it be noted that the subject matter which Schubert brought forward admitted, and even demanded some degree of diffuseness and looseness in its treatment.

Schubert learned only slowly to suppress himself—to sacrifice his individuality—in the larger forms; feeling his own weakness or distrusting his own strength, he leaned for a long time on his great predecessors. He was first successful in *Lied*-composition, creating with the hand of a master lyrics of originality and great beauty as early as 1815, next in works for the pianoforte; after that, in chamber-music, and lastly in orchestral compositions. This slowness in ordering, grouping and condensing his thoughts is, no doubt, to some extent a natural defect, or, if you like, a peculiarity of the man. But has not the musician also something to do with it? Would not a more thorough musical education have, in part at least, removed this weakness? would not a short course of severe study have enabled him to overcome a difficulty which it took him many years of much writing to master in some degree? It was not want of acquaintance with the works and forms of the great masters which caused this deficiency (for we know that he very soon imitated them with great ease) but inability to handle the material—to mould the thought that came from within. What it was he stood in need of—and what he afterwards felt himself to stand in need of—we shall see in the following sketch of his musical education. The facts and quotations are gathered from various parts of Kreissle's book, and here put together in a connected order.

"His (Schubert's) fondness for music," Kreissle writes "was remarkable in his very earliest years, and needed but small endowments to show itself. According to his sister Therese, the boy contracted a warm friendship for a junior apprentice, a namesake and a relative, who often took him on a visit to a pianoforte warehouse. Upon the instruments in the warehouse and an old worn out piano at home the child studied his first exercises without any master to guide him; and when later—at the age of seven—he began a course of regular instruction, it soon became evident that he had anticipated and mastered the principles which his master proposed to teach him."

Franz Schubert's father remarks about the boy's musical education: "In his eighth year I taught him the rudiments of violin playing, and practised with him till he could play easy duets very tolerably; after that I sent him for singing lessons to Michael Holzer, chorus master in Lichtenthal. This gentleman assured me often, with tears in his eyes, that he had never had such a pupil. 'If ever I wished to teach him anything new,' he used to say, 'I found he had already mastered it. Consequently I cannot be said honestly to have given him any lessons at all. I merely amused myself and looked at my pupil with mute astonishment.'"

It may easily be believed that Holzer, who taught Franz not only singing, but also organ playing and thorough bass, found in him an apt pupil; no doubt the best he ever had, and very likely the best he possibly could get. But from the teacher's expression that he could do nothing else but "look at him with mute astonishment," one is inclined to infer that Schubert did not fall into the best of hands. To say as Kreissle does, that Schubert "had anticipated and mastered the principles which his master proposed to teach him" is nonsense. A child, be his genius ever so great, is capable of being furthered by proper leading. The story of Mozart's early years and education shows this clearly, and surely no one will assert that Schubert was superior to, or outside of, and more richly endowed than Mozart. For what Holzer exclaimed on hearing the boy Schubert extemporise—"He has harmony at his finger ends!"—was also true of Mozart.

Ignaz Schubert, the eldest of the brothers—of whom Kreissle remarks that he was very conventional in teaching his youngest brother the elements of pianoforte-playing—says: "I was amazed when Franz told me a few months after we began, that he had no need of any further instruction from me, and that for the future he would make his own way." Nevertheless, amazed as Ignaz

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was, there was nothing in Franz's proceeding which need amaze us. A serviceable pedagogue for commonplace pupils has not necessarily the requisite ability for teaching more highly gifted natures. A driver may do well enough for a dull horse, and yet be helpless with a spirited one, to manage which, strength, experience, and above all presence of mind and readiness of resource, are indispensable. But slow coaching did not suit our Franz; he felt that it was not the thing for him. To teach a genius, a man is required who has mastered his art, and to whom it is something living not a complex of rules for the existence of which he can give no reasons.

In 1808, after brilliantly passing an examination, Franz was admitted among the choristers of the Chapel Royal, and thereby became also a pupil of the Convict, a municipal school in Vienna. By his competitors he very soon drew upon him the attention of the Court *Capellmeister* Salieri through whose intervention he got some instruction in thorough bass from Ruzicka the musical instructor at this institution. I suppose it is not known of what sort this instruction was. Afterwards Schubert was taught by Salieri himself. One is naturally curious to know what was Salieri's mode of teaching, and what was the course of study he went to. But there is no certain answer forthcoming. The general opinion seems to be that Schubert's training under Salieri was not a very severe one. Kreissle's remarks on this point are very plausible. "There can be no doubt that Schubert derived from Salieri's teaching those advantages which every able pupil would reap from the practical hints of an artist, able and self reliant, whose experience of his profession ranged over half a century. But the intellectual bent and instinct of a teacher who clung obstinately to the traditions of the old Italian school, were entirely at variance with those of Schubert, whose winged fancy hurried him along through the realms of German romantic art and spurned all artificial shackles and impediments." True one of the last dying efforts of an effete foreign school was hardly the right man to tend and cultivate the first tender shoot of an indigenous growth. That Schubert did not think, at least later on, felt the inadequacy of Salieri's instruction as well as his own deficiencies, is distinctly shown by his applying in the last year of his life in fact a few weeks before his death to the Court-organist Sechter, for the purpose of obtaining his assistance in a more thorough study of the art of fugue-writing. It was agreed that Marpurg's well known work, "Abhandlung von der Fuge" was to be used as a text book, the sum and number of hours were fixed, but, alas! this well laid plan was never to be executed. Two notes given by Kreissle may likewise find a place here. Mayrhofer, the composer's friend remarked. "Schubert with no deep knowledge of counterpoint and thorough bass, remained strictly speaking a great natural genius. A few months before his death he began to take lessons of Sechter, the famous Salieri, therefore does not seem to have gone systematically through his severe course of study with him, although he examined, praised, and improved Schubert's earlier efforts." And Schindler, the biographer of Beethoven, says that "had Schubert gone through the necessary drilling with Salieri he would not have wanted any lessons in counterpoint from Sechter. Salieri's instruction was confined to lessons in part writing." Schindler informs us here of what kind Salieri's instruction was, but can the information be depended upon? The above remark of Mayrhofer, that Schubert had begun his lessons with Sechter two months before his death we know from the latter gentleman, the best authority in this case that there never were any, shewing how careful one has to be in accepting the communications of friends.

The documentary and other evidence which I have here produced, or rather reproduced, meagre as it is, enables us to form some idea of what Schubert's education was, and also assists us in accounting for certain qualities of his works and his artistic development.

And now let us see what use he makes of the four musical elements. Schubert's inexhaustibility and beauty of melody is, one may say, proverbial. It is difficult to describe the subtle qualities of melody but if you have read what I said of those in Schubert, you have also the characteristics of his melody. In his rhythm he is not so rich and varied as in his melodies harmonies, and instrumentation. His great contemporary Beethoven, and his great successor, Schumann, are superior to him in this respect. The songs furnish many examples of what may be called poverty of rhythmical invention. Very striking is the predominance of the march rhythm in his pianoforte duets; I do not mean the number of marches which indeed, is considerable, but the rhythm common measure—rhythmical construction—of the march. Thus, for instance

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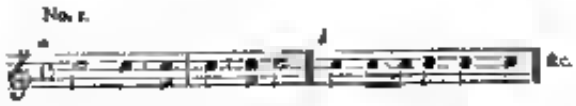
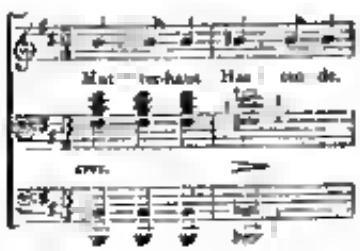


The other instrumental works, and, in a still higher degree, the vocal compositions, give rise to similar observations. My remarks, however must not be misunderstood as denying to Schubert all merit with regard to the full solution of this element. His instrumental works are not barren of beautiful rhythmical effects and his songs often owe much of their expressional force and noble beauty to happy rhythms. Schubert's harmonies are full of originality and piquancy although the praise given to them cannot be so unrestricted as that of his melodies. There was a grain of truth in what his contemporary critics said his harmonic progressions are sometimes abrupt and crude. It may not be uninteresting to the student to learn what Ambros remarks on this point in his "Study on the Theory of the Prohibition of Fifths" (*Zur Lehre vom Quinten Verbote* Leipzig Heinrich Matthes) "In Schubert who often manifests a certain naive audacity in his harmonies, and sometimes makes bold strokes of genius (his juvenile nature contrasting with the manliness and calm, firm mastery of his model Beethoven) does not tremble himself about fifths and thus contravenes. In the *Schwanengesang* (No. 6, *In der Ferne*) he has introduced the following (really horrible) progression" —

No. 2.

Indeed the lover of the noble sport of fifths hunting will find in Schubert's compositions grounds abounding with game. Schubert dares much, but his daring generally calls forth commendation, not reproof and although

he often surprises us, he very seldom shocks us. As regards instrumentation, it plays a most prominent part in Schubert's works. His predilection for colour, and his delight in colouring, are observable everywhere. With regard to the orchestral works and songs, this has been sufficiently shown, and the application of colouring to pianoforte compositions need not surprise us, for it is what distinguishes the modern pianoforte style from the old, and became possible by the employment of the pedal. Let us keep in mind that musical colouring includes disposition of different tones played simultaneously by one instrument, as well as combination of different instruments. But it is stranger that colouring should assume so great an importance, as it does with Schubert, in a branch of composition where one would least expect it, namely in the chamber music. For examples I refer you more especially to the C major quartett, and the string quintett. That Schubert is, in his orchestral works above all a colourist is obvious at first sight, or perhaps I should say at first hearing. I do not know whether there is another composer who suffers so much in being transcribed. Play Schubert's symphonies, &c., on the pianoforte, and most of the indescribable fragrance of poesy and romanticism is gone; and, unless the recollections of former orchestral performances make up for the present deficiencies, you will wonder why people should make so much ado about the man and his work.

And now one other glance at the beautiful world through which we have journeyed, and then away. The songs—and of these, the settings of Wilhelm Müller's and Goethe's poems—deserve of all the works of Schubert our highest admiration. Had he lived longer his achievements as a writer for the orchestra would very likely have equalled the importance and wealth of his compositions for the voice. As it is he must stand or fall as a symphonist with the Ninth—the great C major symphony. Need I say that he stands gloriously? The number of valuable works of chamber music which he produced is greater than that of his orchestral compositions. The two trios, the string quartette in A minor, D minor, G major, and the string quintett may be ranked highest, the octett and pianoforte quintett somewhat lower.

Of the pianoforte compositions through which Schubert exercised a great influence on the succeeding generation, the finest and most characteristic are the A major sonata, the fantasia, andante, menuet, and allegretto, Op. 78, and the smaller pieces; the weightiest work is the fantasia in C major. Further may be mentioned the last three sonatas (in C minor, A major, and B flat major) and the G major sonata, which attracts by much that is peculiarly Schubertian.

The A minor quartett and the A minor sonata seem to me the most complete and perfect expression of the man Schubert; for whilst in other works one or the other of the art-producing factors predominates, thought, feeling, imagination, and fancy are evenly balanced and harmoniously blended in these. How, for instance, imagination takes hold of the composer in the C major symphony, how he abandons himself to a fanciful play with sounds in the quintetts, and so on, need not be enlarged upon now, as enough has been said about this when the various works of Schubert were discussed.

On coming to his larger vocal works one cannot help regretting that he did not write pastorale and sacred legends, instead of masses; fairy and Eastern tales, instead of operas. The grand and sublime, the tragic and heroic were evidently not his sphere. On the other hand, all the characteristics of the man and artist seem especially to qualify Schubert for the composition of cantatas and similar works. We have indications in what he accomplished of what might have been expected from him if he had been furnished with the right subjects.

To regret a loss, where there is such wealth to rejoice at, has somewhat the appearance of ungratefulness; and to conclude my study thus would be, to say the least, ungracious. It is more befitting that I should offer—and this I do with all my heart—my humble tribute of love and admiration to one who has done so much to make life more beautiful, and, alas! was, as far as this world is concerned, "rewarded for his many roses with sharp thorns." But the gentle, loving Schubert is not dead; he still lives in his music. Let us seek him, and make friends with him, and having done so, let us love and cherish him well, but wisely.

GLOUCESTER MUSICAL FESTIVAL.

[FROM A CORRESPONDENT.]

IT was generally understood that the organisation of the Festival of the Three Choirs—so called because held alternately at Gloucester, Worcester, and Hereford, the three dioceses benefited by the receipts for the charity—want to suffer "the change which comes of progress," and to be based upon an entirely different plan after the meeting at Gloucester in 1874. That this was not only the prevalent popular opinion, but the opinion of those supposed to be more intimately connected with the working was in some sort borne out by the quasi-prophetic performance, by De Wesley, of the Dead March in *Saul* as a concluding voluntary after Canon Barry's "funeral festival sermon" as it was called. But, as events showed, the change in the character of the festival only took place at Worcester the year preceding, for when the time came in the turn of Hereford, the plan adopted at that place and for that occasion was much the same as the traditional custom previously observed; and now this year the Gloucester Festival, which began on September 4th was conducted in such a manner as though no alteration had ever been suggested much less carried out. It is true that one or two presumably objectionable features or matters connected with the ordering of the festival have been sought to be removed or softened, but the festival has taken place and has been arranged so as to show that the Dean and Chapter of Gloucester have recognised the expediency of making considerable concessions to the popular views held with regard to the whole business.

The daily services of the cathedral have not been interrupted during the period of preparation; for the scaffolding and temporary fixtures have all been constructed out of the building, each separate piece numbered and marked so that it could be fixed in its proper position without trouble after the same plan that Solomon's Temple was constructed, so that no sound of metal tool need be heard in the place of the sanctuary. This was one of the strongest objections the clerical dignitaries had to offer against the festival. The question of money, or the manner of gathering it, gave little concern, for that was the primary object of the whole affair, and as the undertaking was to benefit the poorer sort among the clergy and their relatives or connections, this objection has never been strongly urged. This fact the Bishop of Gloucester acknowledged in his sermon which opened the proceedings, when he said: "So great do I deem the good effected by this charity so serious, and so seriously increasing, are the needs which it is designed to supply, that I should feel myself acting with something

more than unkindness to the silent and uncomplaining recipients of our Christian bounty if, at a critical period in the sequence of these festivals, I failed to put private opinion somewhat in the background, and to appear in this place to press upon you to aid a cause which, as I will show you in the sequel, even more than ever requires our earnest and benevolent support. These words have greater force upon the mind of the outside observer when it is remembered that hitherto the bishop has absented himself from the festivals upon conscientious grounds of objection to the plan of the whole undertaking. It is, therefore, reasonable to assume that, all things considered, the interruption of the flow of the current of these musical gatherings at Worcester is likely, after all, to be only temporary, and possibly confined to the one instance.

It is, however, principally from a musical rather than from a theological point of view that these periodical events have interest for the readers of a musical journal. In speaking, therefore, from this point, it can scarcely be said with any degree of truth that the performances possess any very great degree of importance. The special advantage of a local musical representation of familiar works, however much the effect may be aided by the introduction of the best help possible in these days of easy access to distant parts, is comparatively small; for it is not difficult to suppose that those who would trouble themselves to be present at Gloucester, undaring all the common vexations of the greed of local lodging letters, and other lesser inconveniences, could if they chose, make special journeys to other places at other times, to hear the same works better done. It may be, however, that, after all, the excellence of execution in the works promised is of small import, and that those who are willing to be present on these occasions are thankful for small mercies, and do not question the quality for the sake of the convenience. One of the most interesting features in connection with the festival was found in the daily service preceding each performance. At these, the members of the several cathedral choirs who were present to take part in the week's work united to form a choral body. The services in which they took part have had special claims upon the attention of the visitors and others interested in choral service; but in each case the effect has been worthy of the place and of the occasion, more especially the final service, when the help of the band was given voluntarily as a supplement to the usual organ accompaniment of the musical part of the service. In this the somewhat novel appearance of Messrs. Santley, Lloyd, and other musical lights, as choristers, taking part with hearty goodwill, rendered the occasion additionally memorable.

So excellent was this nucleus of the festival chorus, that the weakness and want of balance displayed in the choruses of the opening oratorio, *Elijah*, became the more remarkable, and to a certain extent unaccountable, unless the oratorio was considered so well known that special rehearsals were not made before the annual presentation. Audiences are now so well able to judge of the value of a performance, that the time will come, and that shortly, when they will avoid *impromptu* or *scratch* exhibitions of popular works, however well or supposedly well known, as an injustice to the composer, if for no more potent reason.

As a tribute to the memory of the two organists, Dr. Wesley and Mr. G. Townshend Smith, the Dead March in *Saul* was played between the parts of the oratorio, and to this, as in the choruses of the work alluded to, the temporary organ erected by Messrs. Walker and Sons was effectively employed by Mr. Done of Worcester, the organist of the week. The solos in Mendelssohn's work were sung by Mlle. Albani, Miss Lowe, Miss Vernon, Miss Griffiths, Mrs. Patey, Mr. Cummings, Mr. E. Lloyd, Mr. Maybrick, and Mr. Santley, they being the whole of the chief vocalists engaged for the week's work. These solos were well sung, for the artists knew how much the estimation of their reputation depended upon their individual efforts.

The first evening concert, given in the Shire Hall, was marked by the production of a clever, if not absolutely original, overture, by a hitherto unknown composer, Mr. Montague Smith. His training is on the whole, good; he expresses his ideas ably; he knows the value of form, but there is no attempt to display a distinctiveness of character, probably for the very good reason that he has as yet none to express.

There was, of course, a great amount of musically interesting vocal pieces sung by the several vocalists, in addition to the share each had in the performance of a selection from Schumann's *Paradise and the Peri*, though why a selection only of such a work was given instead of the whole was not explained. The march from *Tannhäuser*, Beethoven's symphony in C minor, fairly well rendered, an admirable performance by Mr. Sinnett of Mendelssohn's violin concerto, and some less valuable works were also included in the programme.

On Wednesday morning Bach's Matthew "Passion-music" was presented, with Miss Lowe, Miss Griffiths, Mrs. Patey, Mr. Lloyd, and Mr. Maybrick singing the solo parts. The choruses in this were better given than in the *Elijah*, but still there was much left to be desired. In Beethoven's *Mount of Olives* the choruses were better sung, and by Mlle. Albani, Mr. Cummings, and Mr. Maybrick, the solos were well delivered. Altogether, the performance of this work can be fairly said to be good, if nothing higher.

Instead of the usual concert at the Shire Hall in the evening, a performance of sacred music in the cathedral was given, which consisted of fragments of *St. Paul* and of the *Creation*. In the former Miss Vernon, one of the new names among the festival singers, won for herself a good report by her singing; and in the latter, Mlle. Albani's beautiful fresh voice was greatly admired. Mrs. Patey, Mr. Lloyd, Mr. Cummings, Mr. Maybrick, and Mr. Santley were also present, and the performance would have been perfect but for the coarseness of the chorus singing. Not more satisfactory was the performance of Brahms's *Requiem* on Thursday morning. So tame and spiritless were the movements given, that it seemed as though the executants were suffering in the grief which gave origin to the composition, or that they were treading with caution an unknown path. The solos were well sung, and the accompaniments fairly played. The best orchestral performance of the day was in Sullivan's "In Memoriam" overture, the tempo which suggested its introduction into the programme being a laudable desire to

> "Thank in silence of the souls
> No more in concert with our own."

Otherwise, for its musical value, the overture might well have been spared. One of the novelties produced this day was a *Kyrie eleison* for solo voices and chorus, by E. Lenard Selby—a short, unpretending work of considerable merit. It is impossible not to observe in it an earnest yearning after originality which the composer, yet a young man, must be careful to watch and modify, lest it should sink into a tedious mannerism. Among other of the pieces in the programme of the morning, mention must be made of the performance of the late Dr. Wesley's anthem, 'The Wilderness and the Solitary

Place," with the accompaniment originally written for an organ *obbligato* scored for a band by his own hand. Much of the solemnity and dignity of the original is lost by the change and the substitution of female voices for those of chorister boys in the treble and alto parts. Mendelssohn's *Lobgesang*, also given on the morning, was the best performance as yet heard at the festival. The introductory symphony was finely played, the solos were well sung, and the choruses were most excellently delivered.

At the evening concert, Gade's *Crusaders*, produced at the Birmingham Festival last year, was the opening piece; and a clever though fragmentary overture by C. V. Stanford, one of the most worthy among the rising musicians of Cambridge, was introduced. The composer conducted his own work, which was exceedingly well received.

In the second part, Mlle. Albani sang the well known scene from *Lucia di Lammermoor*, Mr. Radcliffe playing the flute *obbligato* part; she also delighted her hearers with her simple and unaffected version of the ballad "Robin Adair," and this being encored, she introduced the "Last Rose of Summer," now become almost commonplace by frequent repetition, at all times and places, and after many manners. In the prayer from *Tannhäuser*, the grace and pathos of her vocalisation was greatly admired, and won for her the chief honours of the evening; although it is but fair to say that the other vocal pieces by Mrs. Patey, Miss Griffiths, Messrs. Cummings, Santley, and Maybrick, were each good and much liked. Two pieces by Weber, the "Concert Stück" and the "Jubel Overture" were also given with due effect. The "Concert Stück," played by Miss Zimmermann in a truly brilliant style, brought with it a special and distinctive charm.

On the last day (Friday, the 7th), the *Messiah* was the oratorio performed. The familiarity with which the work is known brought with it a distinct advantage to the audience, for it was a truly admirable performance, principals, band, and chorus alike uniting to produce the best effect. This concluded the festival performances. As far as the premised scheme was concerned, the festival proper ended as it began with a service in the cathedral. Of this concluding service mention has already been made; it remains to say that it was a true and thorough success. The service (Gadsby in C) and the anthem, "O sing unto the Lord" (Purcell) in which Mr. Santley and Mr. Lloyd sang, were accompanied by a band, the effect of which in the old Gothic building, was exceedingly fine. Mr. Hayward presided at the organ, and Mr. C. Harford Lloyd conducted as he had done throughout the week. The knowledge and care displayed by the new organist of Gloucester Cathedral as a ruler and conductor upon this occasion has been deservedly the theme of admiration, and the general success of the music, to the lack of one or two obvious imperfections, is without doubt to be attributed to his management and tact.

The pecuniary success of the festival may be inferred from the fact that from the receipts, from the sale of tickets, the contributions of the stewards, and the collections at the doors, there will be a sum of nearly £2,000 to deliver in the trustees of the charity, a sum almost unprecedented upon like occasions heretofore.

THE LEEDS FESTIVAL

[FROM A CORRESPONDENT.]

THE Leeds Festival of 1874 was the first of an intended revival of these triennial meetings, for which in time past the town had been famous. The second began on last September 19th, and was continued for the three following days, with a pecuniary success equal to, if not greater than the former. From a musical point of view the result was highly satisfactory as a whole, although in certain details there were things which "left the heart longing," as it was more on account of the character of the items than the manner in which they were presented.

The band numbered seventy-eight strings, with Sainton as leader, and other instruments, which, with the organ (Dr. Spark as player), made altogether one hundred and five performers. The chorus, as fine a body of voices as it was possible to collect together, consisted of seventy-eight sopranos, forty-one contraltos, thirty-nine altos, seventy-six tenors and sixty-eight basses, with Mr. Broughton as chorus-master, Sir Michael Costa as chief conductor and director of the festival. The profits are to be handed over to the medical charities of the town, and it is anticipated that the sum thus applied will be considerable.

The principal vocalists engaged were Mlle. Albani, Mmes. Edith Wynne, Osgood, and Sinico (sopranos), Mmes. Patey, Mudie-Bolingbroke, and Redeker (contraltos), Messrs. E. Lloyd and Shakespeare (tenors), and Messrs. Santley, C. Tovey, and Foli (basses).

If nothing else remains to distinguish the Leeds Festival of 1877 as a remarkable among the modern gatherings of its kind, the omission of the time-honoured oratorio of the *Messiah* from the programme would be sufficient. The significance of the omission may be interpreted in several ways. In a town like Leeds the opportunities for the effective performance of the work are not rare. Chorus-singing is cultivated in a more earnest and well-directed style than in many another place out of the metropolis; a good local band is readily obtainable, and principals for the vocal solos may be easily attracted to join the issue. The place it would occupy in a programme might be ignored for some other or newer work equally as interesting, if not altogether equally as attractive. This is the view taken by the Committee. They, doubtless, did not intend to imply any disparagement to the value of the work, but desired to introduce as much novelty as possible within the limit of time assigned to the festival. It would appear, moreover, that the committee were in some degree actuated by a wish to carry out the design of giving the festival as much for the sake of music as for the cause of charity. Some explanation of the omission of the oratorio was offered by way of apology in the book of words. The fact still remains, the *Messiah* was not performed, and the festival is therefore noteworthy, if not remarkable.

All that could be done by the musical forces to distinguish the occasion appeared to have been done with a will. The principal vocalists were well chosen, the band was admirable, and the chorus such a one as is not always to be heard at a festival, not even in Yorkshire. The chorus singing was as refined, artistic, and powerful as possible. Conceive the idea of every single singer being moved with a notion that the several parts in the chorus were a series of simultaneous solos, and every one feeling that the success of the festival depended on his or her individual efforts, and some idea may be formed of the effect produced. It was superb—tranquil precision, orderly, and thoroughly musical. This was well shown throughout the week, and was most striking in the opening performance, *Elijah*. The dramatic choruses descriptive of the scene on Mount Carmel were splendid, and the tranquil reflective passages could scarcely have been more poetically interpreted. The solos admirably sung by Mlle. Albani, Mme. Edith Wynne, Mrs. Patey, and Mrs. Mudie-Bolingbroke, Mr. Lloyd and

Mr. Santley were less impressive in their degree than the choruses; and the only thing lacking to secure an absolutely unrivalled performance was a certain needful precision and delicacy in the accompaniments. Sir Michael Costa restored a degree of steadiness after a time, but the exuberance of mood remained unchecked. Nevertheless, the performance as a whole was remarkably fine.

How far this result is to be attributed to the opportunity of having two days for the rehearsal of works, instead of one as elsewhere—let at Leeds the festival began on Wednesday—may be left to the imagination. The effect was good, and with that every one was content.

At the first evening concert the first novelty was produced—a cantata, *The Fire King*—the words adapted by Miss Maud Hargreaves from the poem by Sir Walter Scott, and the music by Mr. Walter Austin, a native of Leeds. The solos were sung by Mrs. Osgood, Mrs. Patey, Mr. Lloyd, Mr. Cummings, Mr. Tovey, and Signor Foli. As the work is never likely to be heard again, details would be superfluous. The only feeling suggested by the performance was one of regret that Mr. Austin had not made Scott the master instead of the subject of his score. The remainder of the evening was occupied with a miscellaneous selection of music, in which Mlle. Albani took part.

On Thursday morning the programme included an organ solo, written and played by Dr. Spark, and a variety of pieces by several composers; but the most important work, if the quality of the performance be a guide to such a distinction was the *Walpurgis Night* of Mendelssohn, the earnestness of the chorus-singers helping this result. The performance of Handel's *Solomon* in the evening was the greatest achievement of the week, and one in which the conductor, Sir Michael Costa, the chorus-master, Mr. Broughton, and, in fact, all concerned, deserve the greatest meed of praise. The wealth of sound produced was exceedingly noble and broad; and the special beauty of a *pianissimo* full in body, though delicate in tone, was presented to the ear in more than one of the choruses. The solos, sung by Mmes. Edith Wynne, Osgood, and Patey, with Messrs. Foli and Shakespeare, were no less excellent in proportion. The band was good, all working conjointly well.

On Friday morning Dr. Macfarren's new oratorio, *Joseph*, was heard for the first time in public. The interest attached to the work was very great, as the composer is known as one of the most learned musicians of the present day; and the great success of the truly fine work, *St. John the Baptist*, excited the admirers to expect some indications of the increasing value of his musical thoughts when expressed in the form of an oratorio. It is manifestly unfair to judge of a work which must have cost its author much labour and thought during a long period, after the first hearing. A simple record of the impressions created is all that may now be offered. With this view in mind, *Joseph* may be a great work, but it is decidedly not a pleasing one. The student will rejoice in it as an evidence of the skilful use of ideas, and the ingenuity and scholarship displayed in its construction; but there is absolutely nothing that will satisfy the truthful amateur who listens to music for the simple enjoyment it brings. Concessions have been made in it to popular taste, as in the introduction of two contralto songs, à *propos* of nothing; but for the rest it is feared that the public will find the work dry, if not pedantic. Dr. Macfarren seems to have been influenced by a desire to treat his work after the modern German method, admirable enough in its way when it is the genuine outcome of the sentiments and bias of a composer, but tasteless and wearisome when only the result of an adopted conviction. Like a borrowed garment, the folds set uneasily and untidily on the borrower's shoulders. One may admire the texture and the manufacture, but not the fit.

Besides the employment of suggestive and suggesting themes for the several *dramatis personæ* of the sacred drama, all very legitimate, and in many cases cleverly used, Dr. Macfarren has, in his instrumental colouring, given special character to the ideas set forth; all this is admirable. In restlessness of key, fragmentary melody, and the treatment of voices as instruments, the oratorio is far from having the elements of delight. These peculiarities are independent of the book or *libretto*. In connection with it there are several others equally undesirable. It might be thought at first that no one would be more competent to judge of the fitness of the character of words suitable for music than a practical musician. Dr. Monk, the compiler of the book, is eminent and famous as a practical musician, but the book is disappointing, not to say bad. The text is often far fetched, and singularly inappropriate. No complaint can reasonably be offered as to the application of passages relating to the Saviour of mankind to the subject of the oratorio, for Joseph was an ante type of the Redeemer, but the alteration of pronouns to twist a narrative form into one which is personal and dramatic, is weak, if not of incorrect taste.

As far as the music is concerned, the composer has striven to do his best to make it acceptable among those who favour or appreciate modern views in music. To such, *Joseph* may possibly become a welcome, as it is unquestionably a remarkable, addition to the class to which it belongs.

It was fairly well performed, the conductor being Mr. Walter Macfarren the brother of the composer. Mmes. Albani, Edith Wynne, Patey, and Messrs. Lloyd, Santley, and Foli were the soloists; the chorus-singing was very good and although the band was by no means perfect, a sufficiently good effect was presented to the audience, who called for the composer at the conclusion of the work.

The evening of Friday was set aside for a miscellaneous concert, in which were heard Raff's symphony in C major (No. 4), exceedingly well played; the overtures to *Semiramide* and *The Wood Nymphs* by Sterndale Bennett (now donated, *miserable dicta*, by Sir Michael Costa), the ballet music from Gounod's *Faust* and a multitude of vocal pieces, sung by Mmes. Simms, Redeker, Patey, Marie Bellingham, Messrs. Lloyd, Santley, and Foli.

On the last day (Saturday) Mozart's *Requiem* and Bach's *Magnificat* were given grandly and effectively. Beethoven's *Mount of Olives* formed the second part, and with the last notes of that work the festival ended, exception being made to the supplemental concert given on Saturday night, of a selection of pieces previously performed during the week, at a moderate price for admission a privilege which was fully enjoyed and freely taken advantage of.

The works produced at the festival have been altogether of a good and sterling character. Of the two only absolute novelties, one will probably be heard again in London, the other ought not to have been heard at all out of the private circle of the composer.

The financial result has been encouraging; the musical result, highly satisfactory, for Leeds has strengthened and maintained her claim to be considered as one of the foremost among musical towns in England.

A HAPPY EVENING.

TRANSLATED FROM THE GERMAN OF RICHARD WAGNER BY ETHEL M. SMYTH.

It was a beautiful spring evening. Summer proclaimed his advent in the delicious warm breeze which, soft as a lover's sigh, fanned our foreheads and intoxicated our senses. We were following the stream of people bent for the public gardens, where a gallant company of musicians were to open the annual series of concerts held there in the summer. It was a fête-day. My friend R. (since deceased, in Paris) was in the seventh heaven of bliss, even before the concert began, he was literally saturated with music—"the inner harmony," declared he, "that reigns and echoes perpetually in my being when on some lovely spring evening I feel myself thoroughly happy!" We arrived at the gardens, and took possession of our usual seats at a table under a great oak tree, careful observation having taught us that not only was this plan farthest removed from the vulgar crowd, but that you could there hear the music to best advantage. We pitied the unfortunate creatures who, both in public gardens and concert rooms, are obliged, or possibly prefer, to sit in the immediate vicinity of the orchestra. We failed to comprehend why the *sight* of the music should entertain them more than the *sound*. Otherwise it was difficult to account for the fixed attention with which they followed the different movements of the various musicians, gazing with particularly eager interest at the drummer, who, after an anxiously-counted pause, he seemed on the point of joining in the thundering *tutti*. We agreed that when one is listening to expansive instrumental music, nothing can be more prosaic and disenchanting than the sight of the puffed out cheeks and distorted countenances of the wind instrument players, the highly unæsthetic attitudes of the double-basses and cellos, and even the monotonous up-and-down motions of the violin bows. On this account we had pinned ourselves where the falsest shade in the orchestral rendering was perfectly audible, all chance of visual interruption being equally impossible.

The concert began. Many beautiful things were performed, among others, Mozart's Symphony in E flat, and Beethoven's in A.

The concert was over. Silent, but with a contented smile, my friend sat opposite me, his arms crossed. The crowd melted gradually away with a soft rustle. The gentle warmth of evening began to yield to the cold night breeze.

"Let's have some punch," cried R., suddenly leaving his place, and endeavouring to attract the attention of a waiter.

Sacred moods, such as that in which we now found ourselves, should be prolonged as much as possible, and knowing how well punch comes in on like occasions, I joyfully seconded my friend's proposal. A bowl of not inconsiderable dimensions was soon steaming on our table, and we filled our glasses.

"Well," asked I, "how did you like the rendering of the symphony?"

"What! the rendering?" answered R. "There are moods in which, however unscrupulous at other times, the worst possible rendering of one of my pet works can afford me intense delight. These moods are certainly rare, and exert their gentle dominion over me only when my whole inward being is in perfect harmony with my physical health. Then each touch from without and the whole composition (in reality, no exact reproduction of my own feelings) is set going within me, and what is more, in ideal perfection such as the best orchestra in the world, representing the same work to my outer senses, could never hope to attain. In such moods, my usually scrupulous ear is obliging enough to recognise but the softest echo of the oboe's false note, the trumpet plays out of tune, and I can allow the horrid sound to pass by my ear without its carrying me for more than a second out of my happy frame of mind (in reality a state of sweet self-deception into which I have coaxed myself that I may by this means enjoy a perfect rendering of my pet work). In such moods, nothing is more annoying to me than hearing some fine-nerved dandy pitch upon one of these musical *faux-pas* with dire indignation because his musical ear is thereby wounded—not that this prevents him admiring an entire shrieking scale with which next day some popular songstress racks nerves and ear. Then music just goes in at one of his ears and out at the other—sometimes merely passing before his eyes, for I remember having watched people who never having moved a muscle of their countenances when one of the wind-instruments went wrong, would suddenly clap their hands to their ears upon seeing some real musician shake his head with shame and horror."

"What!" interrupted I, "do I hear you disclaiming against people with fine ears, when I've seen you dozens of times driven almost to distraction over the doubtful intonation of singers?"

"My good friend," cried R., "I am only speaking of to-day—of this present moment. God knows how often I nearly go wild over the impure tone of renowned violinists that I often shower imprecations on the first singers of the day just when they are congratulating themselves on their purity of distinction between *mi fa*, *sol*, that at times it is impossible for me to be the instruments never so carefully tuned to find the least harmonious unison in an orchestra. And then it is too frequently the case—when my good spirit has forsaken me—when I put on my dress coat, and mingle with perfumed ladies and fashionable dandies in pursuit of the happiness that is to re-enter my soul by the ears. Ah! you should just feel the anxiety with which I count each vibration and test each note. When my heart is closed and silent, I am quite capable of enacting as the dandies who annoyed me so much to-day; and three times when a sonata of Beethoven's for violin or cello will drive me away. Thanks be to the God who made music and the spring time, I *am* happy to-day, and shall to tell you so." Whereupon he filled the glasses, and we drained them to the last drop.

"Let me tell you," rejoined I, "that *I* find no less happy. Who could help it, just having enjoyed a quiet, comfortable hearing of two works that appear to have been specially created by the god of contemplative lofty happiness? To me, the combination of the two symphonies was very happy. I seemed to discover a strange relationship between the two compositions. In both the distinct human consciousness of an existence framed for enjoyment is beautifully, gloriously blended with the yearning after a higher, spiritual happiness. The one distinction I should like to make is that in Mozart's music the heart speaks in a strain of sweet longing, while in Beethoven's conception that very longing snatches with daring petulance at infinity itself. In Mozart's the predominant tone is one of complete tender emotion, while Beethoven's teems with bold knowledge of power."

"How glad I am," replied my friend, "to hear such sentiments expressed concerning the nature and significance of these noble instrumental works. I don't mean to say your sketchy diction has fathomed the being of these creations. To fathom this—and still more to put the result into words—lies as little in the province of human speech as it would be in the nature of music to express with any distinctness what belongs to the poet's

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organ. It is a pity that so many people give themselves the unnecessary trouble of blending the musical and poetical languages with each other, supplying or completing with the one whatever from their limited point of view is wanting in the other. Once for all and for ever, it is an indisputable fact that *where human speech ends musical utterance begins*. Nothing is more intolerable than the absurd pictures and histories that some people establish as the foundations of instrumental music. What poverty of soul and feeling does it betray when one of the audience, at the performance of a Beethoven Symphony, is unable to keep up his interest but by picturing to himself the incidents of some narrative as carried on through out the musical effusion! Such people often find occasion to complain of the great master when some unexpected turn in the music destroys the orderly sequence of their history. They accuse the composer of obscurity and want of finish, complaining that he fails in coherence of narrative. Oh the blockheads!"

"Well, well," said I, "do allow everyone, according to the suggestions of his more or less vivid imagination, to create these pictures and histories, by which means alone, perhaps, he is able to appreciate these great musical revelations, and without which so many would be incapable, even after their own fashion, of enjoying them. Anyhow you must confess that in this way the number of Beethoven's admirers has been considerably increased—say—that we may hope the works of the great master will thus achieve a popularity which would have been impossible for them were they exclusively in an ideal sense only."

"Good gracious!" exclaimed R., "do you claim even for these noblest efforts of art the vulgar popularity that is the bane of everything great and lovely? Do you claim for *these* such an honour as that common people shall dance to the inspired rhythm in a village tavern?"

"You are exaggerating," I answered quietly; "I do not desire the popularity of streets and taverns for Beethoven's symphonies. But should you not consider it something gained did they cause the heart-blood of the narrow minded, grovelling man of the world to flow in a happier stream?"

"These symphonies should have nothing to 'gain,'" said my friend angrily, "they are there of their own accord and on their own account—not that they may suit a Philistine's blood-going. Let him who is able benefit therefrom to his own salvation, but *they* are not called upon to form themselves into cold hearts."

"You are a tiresome fellow—and won't understand me, though we are driving at one and the same idea. Meanwhile let us put the popularity question aside and do you be kind enough to tell me what your sensations were while listening to these two symphonies."

The passing cloud which temporary vexation had chased across my friend's forehead cleared away, and gazing at the steam ascending from the hot punch, he smiled.

"My sensations! I felt the gentle warmth of a glorious spring evening. I fancied I was sitting under a great oak-tree, gazing up between the branches at the starry heaven. I felt a thousand other things I cannot describe. You have it now!"

"Not so bad," said I, "seeing that perhaps one of our neighbours was conscious of nothing more elevated than smoking a cigar, drinking coffee, and making eyes at a young lady in a blue dress."

"Very likely," replied R. sarcastically; "and perhaps the big drum felt as if he was flogging his good-for-nothing little wretches who had not yet brought him his evening trust out of the town. Capital! At the entrance of the garden I noticed a peasant who was listening still of joy and wonder to the A Major Symphony. I'd lay my head this fellow was more on the right track than all of us put together; for not long ago you might have read in one of our musical papers that Beethoven's sole object in composing this symphony was to depict a rural wedding. So of course the worthy labourer, instantly reminded of his own wedding, was going over all the events of that day in imagination; for instance the arrival of the guests and the banquet; then the going to church and the blessing; then the dance; and last, but not least, what the bride and bridegroom reserved for themselves."

"The idea is excellent," cried I, laughing. "But tell me now, for heaven's sake, why you wish to prevent the good man deriving an hour's happiness after his own heart from this symphony? Did not *he* enjoy it every bit as much as *you* who were sitting under the oak, gazing at the stars?"

"I give in," said my friend good-naturedly. "I *will* allow the good peasant to recall his wedding-day and all its happy incidents upon hearing the A Major Symphony. But as for those educated citizens who write for newspapers, I could tear the hair off their empty heads when I find them putting such stuff before worthy people, robbing them, before the thing begins, of all the unprejudiced impartial sentiments with which they would otherwise have listened to a Beethoven symphony. Instead of giving full play to their natural feelings the poor creatures find themselves endeavouring, with full hearts but bewildered heads, to follow the details of a rural wedding—a sight they have perhaps never witnessed—when otherwise they would probably have been pinioning to themselves with much delight something that lay more within the sphere of their own imagination."

"Come, come," I replied, "you must allow that the nature of these works does not prevent different interpretations being given them by different individuals."

"On the contrary," said R. "I consider any one single stereotyped conception quite inadmissible. To a lofty mind the proportions of a Beethoven symphony are so perfect, so definite, so artistic, that there is no one form of embodying the action of that symphony. It is more or less the same case with the productions of other arts. In how many different ways may one and the same picture, one and the same drama, operate upon different individuals, and even at various times upon one and the same individual. And with how much more definite an outline must a painter or a poet furnish his figures than the instrumental composer, who is not obliged to fashion his images upon every-day patterns, who has an unlimited command in super terrestrial kingdoms, and whose material is the most spiritual of all material—sound. You are lowering the musician's high standard when you would force him to adapt his inspiration to what he sees in the work-a-day world; and the composer who drags pure terrestrial objects into the pure region of his art is mistaking his vocation, and displaying his littleness in the light of day."

(To be continued.)

A LETTER FROM SONDERSHAUSEN.

September 1877.

"IN the annals of the musical art which some day will serve the historian of it as a handy source a survey of what is done for music in smaller places may perhaps now and then find a place, even though it may not directly affect the main history of the cultivation of the art, but can beneficently only on the spot itself." Thus wrote the great musical lexicographer E. L. Gerber, a citizen of Sondershausen, in 1809, to the *Allgemeine Musikalische Zeitung*, and now

after sixty eight years these words may once more open an account of the musical doings of that place. But I do not use them apologetically. The subject is interesting and instructive enough—especially for English readers—to make excuses for introducing it unnecessary. For not only the future historian, but also the present social and artistic reformer—indeed, every earnest man, who has the well being of his fellow-men and the advancement of the art at heart—will find therein matter for thought and active work. A town of a few thousand inhabitants possessing an orchestra able to cope with the best in Europe—and, during the summer months, twice every Sunday enjoying gratis the excellent concerts given by it—is something not to be found in every country, and often found in any country. The reader, I hope, will not take it amiss if I remind him that Sondershausen is the capital of the small principality of Schwarzburg Sondershausen; as this fact explains how it is that so small a place possesses such a great treasure, and the very existence of the dominion in question may possibly be unknown to, or forgotten by, many a well-educated Briton. In short, the orchestra is a court-orchestra, and paid partly out of the prince's private purse, partly out of the public Treasury. Whoever wishes to become acquainted with the court-orchestras of the small principalities must be quick, for these institutions—which are so characteristic of the musical life of Germany, and have done so much to foster the German genius and love for music—will, before long, be things of the past. Many have disappeared already, and the rest will disappear with the sovereignty of their august protectors; and who doubts that their days of power are numbered?

The birth and growth of the Sondershausen orchestra would be a story worth telling, had I only time for it. Gerber says "The Prince" (meaning the late mighty ruler of all the Schwarzburg Sondershausen) "keeps no private band" (*keine Kapelle*) "but, as a lover of music for wind instruments (*Harmonie musik*) and a connoisseur of them, he keeps in his guard a band (*Hoboistenchor*) of twelve excellent musicians, of whom few have completed their twenty-eighth year." This band, which was under the leadership of the celebrated clarinet virtuoso Hermstedt, consisted of two clarinets, two oboes, two bassoons, two trumpets, two horns, one bass-horn (serpent), and one trombone. At times the twelve were reinforced by musicians from other bands and by amateurs; and after many changes and developments, amalgamations and consolidations, there resulted at last the present compact and full orchestra. The many anecdotes still in the mouths of the people about the princes, officials, conductors, and musicians, give one a glimpse into what seems to be quite another world, so widely differ the life and manners of that time from ours. Take, for instance, this picture. In a pretty little theatre, in front of the audience—sits the prince (the late prince during whose reign the admission to the theatre was still free to all comers; whereas now a seat in the boxes has to be bought at the exorbitant price of ninepence), smoking his pipe, while Lortzing perhaps, to one of the masterpieces of the great dramatists—maybe, interrupting Wallenstein in his fine monologue by the request to sing a song. And between the acts, the honest burghers take out their frugal supper, a bit of sausage or cheese (very likely *Zwiebelwurst* or *Kuhkase*) and bread, with a draught of beer or some fruit, of which there is such abundance in the country. I should not wonder if you would think this the wild product of a somewhat too lively imagination; but there you would be wrong. Reality is stranger than the strangest human imagenies; only keep your eyes open, and you will see. But times have changed, these things can no longer happen, although they have happened at a time so little remote from ours. Enough of the past; let us now see what is done in the present. It, too, offers something to wonder and to rejoice at.

What a strange sight is presented by these open-air concerts! where high state officials, officers, professors, shopkeepers, and artisans, ladies and servant maids, gather in fine weather from far and near to hear the best compositions of our, as well as of former times. The appearance of the prince, as the clock strikes half past three giving the signal for the commencement. In the evening, at eight o'clock, there is a concert of a lighter description, consisting of operatic and dance music, which attracts a still larger audience, filling the whole of the large illuminated square, some of them sitting on the benches in front of the orchestra, others walking about and conversing. In the wings of the structure where the orchestra plays, there are refreshment rooms, where wine, beer, coffee, chocolate, cake, &c., can be had. But I don't think that they are much used, and am certain that they are not chased. Would not sabbatarians and the advocates of teetotalism do well to take note of how quietly, happily, and, I venture to say, profitably, these people enjoy those innocent pleasures?

The place where these concerts are held is called the *Loh*. Although, as in the constitution of the band so also changes have been made in the appearance of the place, its principal features are still as they were in Gerber's time. He describes the *Loh* as "a dense beech and oak wood which, toward the north and west covers the declivity of the hill on which the castle of the prince stands. Through both sides of the wood two broad avenues lead from the castle gradually downwards to the valley of the Wipper into a large oblong square which was originally the shooting place for the Court. Immediately on entering this square one sees, leaning against the hill, a highly vaulted niche for the musicians, its open side towards the square."

The present conductor of the orchestra is Herr Erdmannsdörfer, who succeeded Max Bruch four or five years ago. Sondershausen, except under the late gentleman's reign, was always a stronghold of the Liszt, Berlioz, and new German school generally. Herr Erdmannsdörfer, a pupil (the orthodox call him "a degenerated one") of the Leipzig Conservatoire although, far from being one-sided—as the many programmes containing only works of the Haydn, Mozart Beethoven period, or of living composers who adhere to the traditions of the past, such as Lachner, Rietz, &c., testify—does not hide his predilection for the more advanced schools and the more ardent spirits. The execution of the compositions of the latter is a speciality of the orchestra—one hardly recognises it as the same when, after playing Beethoven, Mozart, Haydn it begins Liszt, Berlioz, Wagner, Rubinstein, Raff &c. During my stay in Sondershausen, I heard two works of Liszt's—Episodes from Lenau's Faust, and "*Les Préludes*" (one of the symphonic poems); two of Berlioz—the overture to *King Lear*, and the "*Symphonie fantastique*"—one of Rubinstein's—the "Ocean" symphony, with the new movements. And I must say that the performance of these works was in the highest degree praiseworthy, and also, that Herr Erdmannsdörfer showed himself a painstaking judicious, and energetic conductor. But what advantages does he enjoy! The orchestra is at his disposal at any time. There are regularly four or five rehearsals in every week, each lasting from three to four hours. And for a man who, like Herr Erdmannsdörfer, knows how to make use

of his time, and with a band of clever musicians, many of whom are virtuosi of an inferior order, four hours is a great deal. I have spent many an agreeable hour in the neighbourhood of the place where the rehearsals are held. The sunlit park, the pavilion from which proceeded the music, on the stone steps leading up to it some fair damsels (strangers to the place; no other supposition could explain the boldness of their proceedings), in bright summer dresses, picturesquely grouped, the adjoining house all overgrown with leaves and flowers, and here and there some native figures lounging on the benches in the shade of the trees—make a picture which will not easily be forgotten by me.

But the orchestra, though excellent, is not all excellence. The conformity of pitch among the instruments is, at times, far from being perfect, and the frequent playing in the open air seems not without influence on the orchestra. Every Sunday some one of the orchestra comes forward as soloist. Of those I heard I name only Herr *Concertmeister* Petri and Herr Wihan—the former violinist and pupil of Joachim, the latter violoncellist and pupil of the Prague Music School. Petri—who made last year his *début* in London—has an excellent technique and a pure and noble tone. His playing of the adagio from Joachim's Hungarian concerto, and Spohr's concerto in D minor for two violins (with Herr Schuster) was admirable. Herr Wihan has a powerful tone, and plays with *aplomb*. From him I heard the difficult concerto by Molique, and some pieces by Popper. A horn solo ought to be mentioned at all for the sake of the player (Herr Bauer) as for the sake of the composition played (the lovely concerto in E flat major by Mozart).

Some of the above-mentioned solos for violin and for violoncello did not form part of the *Lob* concerts, but were given at the second and third of three *matinées* which took place, on the 5th of August and 2nd of September, at the house of Herr and Madame Erdmannsdörfer. These *matinées* brought many interesting works, among others, Rubinstein's Sonata (Op. 39), for piano and cello; his sonata (Op. 19) for piano and violin; Raff's Quartett (Op. 202) for piano, violin, viola and violoncello; Saint-Saëns's variations for two pianos. Besides the concerted works, the programmes contained pianoforte solos by Raff and Chopin played by Madame Erdmannsdörfer with a well developed technique and great warmth. She is a pupil of Liszt's. Herr Erdmannsdörfer also distinguished himself by the masterlike execution of the pianoforte parts of the quartetts and in the duets for two pianos. In the quartetts and trios, &c., the players did not always come up to my ideal of *ensemble*-playing. Admirable as the performances of the various works was, it lacked that complete subordination of the individual to the whole, that full sympathy and mutual understanding that last degree of exquisite refinement in tone and manner so desirable in the performance of chamber music. But for all that I do not wish to speak slightingly of their playing, and I would not have spoken thus, were it not that I spoke of young artists of great talent and merit, of whom much may justly be demanded, and from whose earnest striving the attainment of the highest may be expected.

Before I close this letter I must say a few words about the performance of an overture (at the *Lob*-concert on the 2nd of September) by A. C. Mackenzie, a Scotchman, who begins to make himself a name as a composer. How is it that this composition was not first heard in England? Is it because the market is overstocked with native produce? The badness of the work cannot be the reason, for it has been brought to a hearing by a conductor who is very particular in the selection for his programmes, has been studied here with great care and interest, and was received with applause. Indeed the workmanship is truly Mendelssohn-like, and the instrumentation very good. I own a special liking for the charming second subject; but throughout the overture, one meets with piquant orchestral effects and ingenious combinations. Let the work be recommended to British conductors.

At the end of this month there will be two concerts, one consisting wholly of compositions by Rubinstein, the other of compositions by Raff. Weather and other circumstances permitting, at the shippen say I shall send you an account of them. Till then good-bye!

F. M. N. PEREGRINUS.

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM ONE SPECIAL CORRESPONDENT.)

LEIPZIG, *September* 1877.

TO-DAY it is our painful duty to report the death of the great musician, Music-director Dr. Julius Rietz. On the 8th inst. he was attacked with a fit, from which he never recovered consciousness, and died on the 12th. His death is a great loss in the musical world. Rietz was born at Berlin on the 28th December, 1812. His was the second son of the tenor player Rietz, a member of the Berlin Hofcapelle. His elder brother, Edward, who died in early age, and with whom he was associated by Mendelssohn in his Reisebriefe as the most intimate friend of his youth, had the greatest influence on the career of his younger brother. Julius Rietz first devoted himself to the violoncello, and at the early age of sixteen obtained an appointment in the Royal Kapelle. In the year 1834, Mendelssohn appointed him Music-director at Düsseldorf, where he proved himself an excellent conductor both of opera and concerts. In 1847 he went to Leipzig, where he conducted the Gewandhaus-concerts, the theatre, the singing academy, and the Männergesangverein, and at the same time filled the post of professor of harmony at the Conservatorium. At the Schiller Festival the title of Doctor was bestowed upon him by the University of Leipzig. On the 1st of April, 1860, he began his duties as Hof-Kapellmeister at Dresden.

Rietz was of a noble and earnest disposition. His numerous compositions for orchestra, chorus, and solo instruments all bear the stamp of his aspiration for ideal art. With a complete power over all technical means of instrumentation, he possessed the highest intelligence in his art. Some of the most renowned of his compositions are: the Festouverture (A major), the 3rd Symphony (E flat major), the Dithyrambe for male chorus and orchestra, and Geistliche und weltliche Lieder for one and more voices. Less known are his operas, *Jery und Bätely*, *Georg Neumark*, and *Der Corsar*. Rietz was one of the oldest of conductors, and was frequently entrusted with the management of the great music festivals. He was, however, not only great in music, but also proficient in many other sciences. He will never be forgotten by his numerous friends and pupils. *Sit tibi terra levis!*

MUSIC IN VIENNA

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *September 12th*, 1877.

THE Hofoper was re-opened on the 16th of August, and on September 1st two other theatres, the Burg and the Stadt Theatre. The latter, which last year produced *Antigone* and a year back *Athalia*, both with Mendelssohn's music, has continued in a similar way with Shakespeare's *Midsummer Night's Dream*, of course again illustrated by Mendelssohn. Another theatre, the Thalia der Wien (suburb Wieden), which was

closed in spring, has overcome every mischance, and will open with a new director and a new company, and even the old fated *Komische Oper* at "Kroll's," is again for the sixth or eighth time, on its point of revival. Both theatres deal in operettas; and as also the Carl Theatre, the only one which was open during the summer, has furnished a stock of new operettas, we look for a real surfeit of light amusements. The Hofoper began, as it did last year, with Wagner. *Lohengrin* being the first opera performed. *Aida* followed, and among the more important operas *Konig von Saba, Hugenotten, Afrikanerin, Tannhäuser, Prophet* and *Robert*. Furthermore a great step, *Die Walküre*, in order to prepare singers, orchestra, as well as the audience for *Das Rheingold*, which, it is said, will inaugurate the coming year. We have had a new singer—Frl. Antonie Mielke—who is destined to replace Frau Wilt on her leaving Vienna next February. Frl. Mielke performed Valentine and Elizabeth (*Tannhäuser*) and is said to have a full sympathetic voice, but to be a slave to *tremolo*. some find her wanting in warmth and dramatic feeling and that she is but a beginner in the art of acting. The latter cannot be a reproach as she has never before set foot upon any stage. The critics have expressed various opinions. Having been absent from Vienna, I can only repeat what I have read and heard. Frl. Mielke has, however, repeated Valentine, but has not been engaged in the present. The next *Gast* will be Frl. Wilt, whom we often heard in concerts last winter; her voice as also her figure, are destined by nature for the stage. The next novelty an opera by Brull will be performed in a few weeks. Its title is *Der Landfriede*, the libretto, based upon a nice comedy by Bauernfeld, being by the late Mosenthal. Meantime it has been rumoured that Hans Richter, our first Kapellmeister, is inclined to leave Vienna to become director of the Hoftheater at Hanover and that Otto Dessoff understood to regain his former post by giving up his life long engagement in Carlsruhe. Both I think will stay for a good while at their posts.

Operas performed from August 16th to September 15th—*Lohengrin, Aida* (twice), *Trombadour, Tell, Hermann, Faust, König von Saba, Hugenotten* (twice), *Freischütz, Afrikanerin, Tannhäuser, Lucrezia Borgia, Mignon, Prophet, Goldene Kreuz, Robert, Walküre, Oberon, Judin, Fliegende Holländer, Die weisse Frau*.

There is just room enough to touch upon a matter which I have intended long ago to bring into question, namely. Is it not inconvenient that the fingering of pianoforte music differs in the German and English editions? Many of the English editions, useful as they are, cannot be used in Germany and are therefore a constant loss to the English music sellers, on the contrary German editions used in England are the terror of pupils and dilettants, who often at the same time are obliged to use both editions. Would it not be liberal in any side to give up a practice which there is really no reason to continue? If we ask a very simple question, "How many fingers has each hand?" every child would say "Five." Why then the + and 1, 2, 3, 4? (The Danish even have another sign for the thumb, v). For England it would make little difference to adopt the German custom whereas no one would suspect that Germany and the other countries representing the greater stock of music, would agree to a change. You will say "What shall become of all the music printed in England?" Well, it can be used as before as long as there is a demand for it—but for new editions it would certainly be an advantage to make them general by accepting those signs which have been in use since the time that printed music has existed altogether. This is but a proposal which I allow myself: the field is now open for *pro* and *contra*. There was a time when we also used the soprano instead of the treble-clef. Perhaps fingering also will some day be simplified, pupils and teachers at least would be glad to soften one plague less.

Correspondence.

ADOLPHE NOURRIT

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the translation of Dr Schuchi's paper on Chopin there is quoted a sketch by Liszt of Chopin's friends in the Chaussée d'Antin—among them Adolphe Nourrit, "the noble artist, passionate yet ascetic."

Hawkis, in his "Music and Morals" (page 497), draws on the same sketch but leaves no doubt as to what branch of art A. Nourrit followed by saying "He refused to *paint* any subject, which was wanting in true dignity."

Now I can find mention of no French painter named Adolphe Nourrit, only the celebrated tenor singer of the French Opera, of that name, who in a fit of jealous despair committed suicide, and who occasionally sketched in water-colours (I am told), but was not an artist in the sense of being a painter. Has Hawkis made one of his numerous slips here or were there really two A. Nourrits? Is it the opera-singer who is referred to? From what I know of his character he could hardly be termed "noble and ascetic," with "something of the grandeur of the Middle Ages about him."

I shall be much obliged if you will kindly decide this question.

M M T

[The entire paragraph drawn upon runs as follows in M. Walker Cocks's translation of Liszt's "Chopin":—"Adolphe Nourrit, a noble artist, in once ascetic and passionate, was also there. He was a sincere, almost a devout Catholic, dreaming of the future with the fervour of the Middle Ages, who, during the latter part of his life, refused the assistance of his talent to any scene of merely superficial sentiment. He served Art with a high and enthusiastic respect; he considered it, in all its diverse manifestations, only a holy tabernacle, the Beauty of which formed the splendour of the True. Already undermined by a melancholy passion for the Beautiful, his brow seemed to be turning into stone under the dominion of this haunting feeling—a feeling always explained by the outbreak of despair too late in remedy from man—man, alas! so eager to explore the secrets of the heart, so dull to divine them!"

Whether there were two Adolphe Nourrits, contemporaries of Chopin, we cannot say with certainty; but it seems clear from the concluding clause of the above, that it is the great tenor singer who committed suicide that is here alluded to by Liszt.—ED. M. M. R.]

Reviews.

Music and Musicians. Essays and Criticisms. By ROBERT SCHUMANN. Translated, edited, and annotated by FANNY RAYMOND RITTER. London: William Reeves.

"MUSIC AND MUSICIANS" is the title under which a selection of the most important of Schumann's musical essays and criticisms has been issued in an English dress by Mrs. Ritter, the wife of Herr F. L. Ritter, Professor of Music at Vassar College, New York. The task of collecting his literary writings and arranging them for republication was one of the last of Schumann's active life while he was still in possession of his mental powers, and before his removal to an asylum at Endenich, near Bonn. Under the title "Gesammelte Schriften über Musik und Musiker" they appeared in four volumes at the beginning of 1854. More than one of these essays originally appeared in the *Allgemeine Musikalische Zeitung*, but the greater number of them were contributed to the *Neue Zeitschrift für Musik*, a musical journal founded and edited by Schumann. How this was originated is best told in Schumann's own words:—"Towards the end of the year 1833 a number of musicians—most of them young—met together as though by accident, every evening in Leipzig; these meetings were partly the result of a desire for social intercourse—as well as for the exchange of ideas in regard to that art which was the meat and drink of life to them—music. The musical situation was not then very encouraging in Germany. On the stage Rossini reigned, in the pianoforte nothing was heard but Herz and Hünten, and yet but a few years had passed since Beethoven, Weber and Schubert had lived among us. It is true that Mendelssohn's star was ascending, and wonderful things were related of Chopin, but the deeper influence of these only declared itself afterwards. Then one day the thought awakened in a wild young heart, 'Let us not look on idly, but also lend our aid to progress—let us bring again the poetry of art to honour among men!' Thus it was that the first sheets of the *Neue Zeitschrift* came to be printed. For ten years Schumann fulfilled the duties of editor and principal contributor."

At the close of an interesting biographical notice of Schumann, with which Mrs. Ritter has prefaced her volume of translations, she tells us that the idea of translating Schumann's collected

writings was suggested to her by Mme. Schumann, who we are glad to learn, from a letter addressed to Mrs. Ritter in 1871, has long been occupied with the plan of a new and correct biography of Schumann, those by Wasielewsky, Reissmann, and others being wanting in many particulars and partially incorrect. Having completed the laborious but interesting task of translating Schumann's entire collection of essays and reviews, as arranged by himself, Mrs. Ritter was naturally desirous of publishing them in full in the precise chronological order in which they were published by Schumann. But here she was met with the inevitable question which always arises when musical art is concerned: Will it pay? Acting under advice, she therefore decided upon publishing at first only a selection from Schumann's collection, consisting of about half the entire work, to be followed, as she promises, in due course by the remainder.

With a good many of the articles here presented musical readers in England must be already familiar through the admirable translations of them by M. E. von G. put forth some twelve years ago in the now defunct *Stalling Magazine* and subsequently reprinted in the *Musical World*. In concert programme books, too, they have frequently done duty. Who, on many occasions of listening to Schubert's great symphony in C, has not at the same time read Schumann's eulogistic account of his discovering the manuscript in Vienna and of its first performance at Leipzig under Mendelssohn to whom he sent it? Who, too, on many occasions of listening to a work by Brahms at a Monday Popular Concert, has not been struck with the prescience displayed by Schumann in his oft-quoted article upon the composer—one, by the by, which was not included in Mrs. Ritter's selection? Of Schumann it may certainly be said that his merits as a musical critic were recognised in England before his worth as a composer was acknowledged. In Germany too, some of his admirers have maintained that he has served the world even more as an art-critic than as a composer. But such an assertion, as Mrs. Ritter justly remarks, goes far beyond the truth. Happily at this date Schumann stands in no need of an advocate to support his claim either as a critic or as a composer. That battle has long ago been fought and won—thanks to the strenuous efforts of those both critics and conductors, who recognising his extraordinary merit have bravely stood forward to maintain his cause against all opponents. A discussion upon the value of Schumann's labour as an art critic seems quite unedified for at the present date. Suffice it to say that it can hardly be over estimated, and that his writings are as interesting and instructive at the present as they were when they were first penned.

Though we cannot but admire the zeal and enthusiasm for Schumann which prompted Mrs Ritter to make his writings accessible to English and American readers, we regret that we cannot compliment her so warmly as we could have desired upon the literary excellence of her translation, which is marred by several palpable errors, and suffers from a general baldness of style which but faintly reflects the boldness and vigorous terseness of Schumann's original diction. We confess, too, to feeling a sort of patriotic jealousy at it having been reserved for an American authoress to put forth these Schumann articles in a goodly volume, as well as regret that no English publisher should have been found to encourage M. E. von G. to complete the translation of Schumann's writings so successfully begun some twelve years ago. But we can hardly feel surprise at this, when we consider the small estimation in which works upon musical subjects are held by English publishers, coupled with the acknowledged fact that in America a great many more books are published not in the hope of their proving remunerative, but simply because they ought to be given to the world than is the case with us. Now that a publisher has arisen among us who makes the publication of works upon musical subjects his specialty it is to be hoped that a change for the better may be looked for, though that may not be realised until he has reprinted all that the American market so readily supplies. In the meantime and until a better translation of Schumann's works makes its appearance, we must be content with that put forth by Mrs. Ritter, welcoming it, as we do, as giving the substance of Schumann's utterances, though lacking their spirit.

Proceedings of the Musical Association for the investigation and discussion of subjects connected with the Art and Science of Music. Third Session, 1876—77. London: Chappell & Co.

In addition to the usual business matters relating to the management and finance of the association, showing that it is still flourishing and prosperous, the volume of the proceedings includes the text of the several papers read at the monthly meetings, and the discussions arising out of the same. The first section concerns and possesses interest for the members and supporters of the association only; the second has the best claim upon public attention, as showing how and in what manner the body of eminent scientific and practical musicians employ the opportunities afforded by the meetings to state and ventilate their peculiar views upon the many branches of musical art and science within their ken. The feeling forced upon the mind of the outside spectator after reading the proceedings would be one of disappointment. With one or two exceptions the papers read have been of no practical value and the discussions following have shown that the various debaters have been more careful to ventilate their own particular 'fads' as hobbies, than to add to the experiences given by the readers of the papers. For example In the trenchant and forcible paper on "Music in Cathedrals," read by Mr Barrett, the discussion appears to be childish as a whole, and so irrelevant to the matter in hand that the subject of pitch is dragged in apropos of nothing. After an excellent paper on Bach's "Art of Fugue" the discussion proves the members to be ignorant of the principles of their art, for none of them could agree as to the proper construction of a tonal fugue. Again, the conversation after the reading of a paper on "Henry Purcell," by Mr Cummings, must have made the reader think that his brother musicians were oblivious of the incidents in the life and career of a musician they all profess to admire.

The paper on "The Gymnastic Training of the Hand for Performing on Keyed Instruments," by Mr S. S. Stratton, is the best among the speculative subjects given, as hitherto, an unnecessary prominence is given to the authors of purely mathematical papers of no value whatever to the practical musician. Mr Stratton expressed his hope that the association might one day "become the Parliament of musicians," a hope which all who desire unity among the professors will readily share. It can only become so if the members themselves discuss such questions as may become useful to themselves, and having some degree of interest for the outer world whom they design to influence by their learning or projected views. At present the parallel between the Musical Association and Parliament is not altogether inappropriate, for each suffers from the hindrance to business of progressive value by the plainly interference of obstructives.

Lyla's Pilgrimage (*Erdenwallen*) Op. 9, *Sicilienne* and *Grande Marche Solennelle* pour Piano. Par EDOUARD ROMMEL. Augener & Co.

Here are three works by a composer whose name comes before us for the first time, and of whose antecedents, nationality and age we have no certain information. His manner of writing his names is no certain clue to his nationality. "Edouard" looks like French "Rommel" is decidedly German. As to his age, we can only guess from the low Opus number attached to the first of the pieces before us that he is still young. But whatever his nationality his compositions unmistakably point to German training and to strong sympathies with the modern German school to which Schumann gave such an impetus, and whatever his age, the practised hand of the musician who has attained facility in expressing himself with fluency and correctness is clearly apparent. "Lila's Pilgrimage" consists of a series of five short pieces, entitled (1) "Buoyant Youth" (2) "Tender Love," (3) "Impatience," (4) "Wedding at the Village Inn," and (5) "Happy Hours"—superscriptions which we think are rather to be regarded as distinctive titles than as indicative of the poetical contents of the pieces with which they are allied. Though more strongly marked with the characteristic traits of a "school" than bespeaking individuality on the part of their

composer. All five of these pieces are well written and may fairly be regarded as respectable contributions to the better kind of drawing room music. The "Siciliano," to which the frequent use of augmented seconds imparts a distinctive character, though slight in texture, is quaint graceful, and pleasing. Of these three works of M. Rommel's the palm of excellence is, however, due to the "Marche Solennelle" which, though contained within the limits of the orthodox march form, far more strongly than either of the others bears the impress of originality of style and independence of thought. Perhaps this is in part due to the nature of the subject—to many minds far more inspiring one than either of the every-day fancies and situations which are detailed above—our composer has ostensibly sought to illustrate. Still to have so well succeeded in discovering the appropriate material for so well worn a theme as that of a solemn march without encroaching too closely upon the efforts of a predecessors is much to M. Rommel's credit. From the composer who has achieved this much more may be expected. We do not know whether this march was originally designed for the orchestra or not. Though lying comfortably for and effective upon the pianoforte there are certain passages in it which seem to cry out for the orchestra to give them their full force and significance. It should certainly therefore, be arranged for orchestra, if this has not already been done.

The Overture to "The Merry Wives of Windsor." By Otto Nicolai. Transcribed for the Pianoforte (Solo and Duet) by E. Pauer. London: Augener & Co.

That the late Otto Nicolai's best opera, *Die Lustigen Weiber von Windsor* (founded upon Shakespeare's play *The Merry Wives of Windsor*) which, since its production in Berlin in 1849, has always been a favourite in Germany should not have been heard again in England since it was brought out at Her Majesty's Theatre in 1864, until its revival during the past season at the Royal Italian Opera Covent Garden, to say the least, seems surprising. In the meantime, and indeed before the opera was heard at Her Majesty's Theatre, the overture has been a popular one at our best orchestral concerts and festivals. In view of its being again brought in the form by the recent revival of the opera to which it belongs it was a happy thought on the part of Herr Pauer to make it more generally accessible by issuing pianoforte arrangements of it, both for two and four hands. In both forms it will be found an acceptable addition to the long list of overtures, &c., which Herr Pauer has treated on a similar way.

Waltz and Rounds, from the Music to the Masque in Shakespeare's Merchant of Venice." Composed by Arthur Sullivan. London: Cramer & Co.

Dr. Sullivan's music, originally written for the revival of *The Merchant of Venice* at the Prince's Theatre Manchester in 1871, has long been accessible in the form of a four handed pianoforte arrangement. Two of its most lively movements, as specified above, have more recently been arranged as pianoforte solos by J. Rommel we presume, with the sanction and under the supervision of their composer. To those who have pleasant reminiscences of the music of Dr. Sullivan's, either at concerts or in association with stage performances of Shakespeare's plays these arrangements for a single pair of hands cannot but prove welcome.

Swedish Wedding March. By A. Södermann. Transcribed by E. W. Ritter for (1) Pianoforte Solo, (2) Easy Edition, and (3) Pianoforte Duet. London: Augener & Co.

National tunes, as a rule, have these characteristics. That being easily caught up they take a firm hold upon the common people and at the same time are generally worthy the attention of musicians. But a tune cannot be regarded as national until it has been proved by its continued existence that it has those qualities which will enable it to live. As to the age and history of the tune before us we have no certain information, and feel loth therefore, to hazard a guess as to whether its popularity will prove ephemeral or lasting. But we have no hesitation in asserting that it possesses an instinctive freshness, and a quaintness of charm, which cannot fail to commend it to many. It should be added that the fact of an "easy" arrangement being published need not scare players from attacking the more difficult. This, indeed, is thoroughly unpretentious, and comes within the range of players of very moderate attainments.

Six Instructive Sonatinas for the Pianoforte. By A. Loeschhoen. Augener & Co.

It might be inferred from the title that these six little compositions were designed to be progressive in the order of their numbering. This is rarely the case as there are many young players who would find the first number of greater difficulty than the last, and the fourth less easy than the fifth. Their instructive character arises from the excellent yet quiet and unobtrusive manner in which certain technical difficulties likely to beset the pupil in the course of study are, as it were, suggested and rendered easy. This is not all which can be said in favour of the Sonatinas, for independently of their special interest as instructive pieces their construction forming an inconsiderable item in their educational value, there is a distinct musicianly character in each which will secure them a welcome from the more expert musician. The conceptions are bright and pleasing, and the harmonies, though a little after the manner of Spohr are none the less interesting, but are even fascinating. Each number of the series is beautifully and legibly printed, and the fingering is marked according to the English method.

In the 17th bar on page 5 of No. 6, there is an obvious misprint, for the second bass note should be A, and not G as it stands at present.

Teachers requiring easy and interesting pieces, such as would lead the hand and form the taste of young players, can scarcely do better than make a speedy acquaintance with the "Six Instructive Sonatinas" of A. Loeschhorn.

Forward! ("Wanderlied.") By R. Schumann. Transcribed for the Pianoforte by A. Loeschhoen. London: Augener & Co.

Unlike the usual character of "transcriptions," in which a selected melody is often made the means for the display of a set of passages peculiar to the transcriber, the author of this arrangement has apparently striven to reproduce the manner of the composer and has, on the whole, succeeded so well that had the work been announced as by the original composer of the melody only those would have challenged the statement who knew that Schumann had not accomplished the task.

Six Minuets. By Luigi Boccherini (1740—1805). Selected, arranged, and revised by E. Pauer. London: Augener & Co.

The chief charm in these minuets is the happy union of rhythm with melody. For these qualities Herr Pauer has done well in presenting them in a form likely to be welcome to a modern audience; his own share of the task will make them acceptable. The majority of the minuets written for a combination of stringed instruments are not likely to be heard in their original form, for the works of which they form part although deservedly popular in their day, have been superseded by the productions of later composers. They are, all things considered, better than modern imitations of these and other old dance melodies, as possessing more of the spirit of the time when they were commonly popular courtly dances, a thing almost impossible at a date when the dances have become simply historical.

Cinq Portraits de Femmes. Suite pour Piano, par Alex. S. Beaumont. Op. 6. London: Augener & Co.

The idea of distinguishing the five movements of a suite in the ancient style by calling them by five female names is somewhat in the vein of Couperin le Grand. The attributes of the several names are in some sort shadowed out in the character of the

piece assigned to each. Thus, to Anna a pastorelle, to Barbe a gigue, to Amy a bourrée, to Mathilde a menuet, and to Gisella a concluding piece of an erratic nature, would seem to imply that the signification of each name is borne out by the character of the several pieces, if the style of the music be taken as "female portraits" as the title implies. As music the suite will find many admirers, for while it possesses the piquancy of an antique composition, it also has sufficient modern spice to distinguish the composer as no mere servile imitator of old-world forms.

Colombine und Tänzer. Von L. Ramann. London: Witt & Co.

The first-named of these two series of Clavierstücke, consisting of short compositions, whose nature may be gathered from the fanciful titles given to each, are (1) Schlummerndes Kind, (2) Nordisch, (3) Liebesahnung, (4) Iphigenie, (5) Grabydre; (6) Auf der Reise, (7) Beim Tanz, are agreeably written as a general rule, though marked by one or two peculiarities, which in a clever and established writer, who had earned the privilege of speaking and being heard with attention, would be regarded as eccentricities at the least, and in a less famed author either as arising from a *lapsus calami* or as wilful perversions of good grammar. Thus the harmonies in the 12th bar of the first piece, in the coda of the second, between the 22nd and 23rd bars of the third, in the 17th and three succeeding bars of the fourth, in the 13th bar of the fifth, between the 21st and 22nd bars of the sixth, and in several places too numerous to particularize in the seventh, are novel and daring because forbidden by every work on harmony.

In the *Tonbilder*, which may be said *en passant* to be the better group of the two selections, there is the like disregard of correct grammatical construction together with the introduction of unnecessary puzzles in rhythm. In the latter regard the invention of a new time-sign ♯ is altogether childishly pedantic, for the pause in the bar succeeding to that in which the new time occurs renders the intention of a *tempo* of one in a bar altogether unnecessary. In other respects the music is pleasing, and would be satisfactory if the composer would only learn to respect rules which are better than his implied amendments.

Allegretto Grazioso and *Nine Sketches*, for the Pianoforte. By Frank Frewze. London: Augener & Co.

These pieces are evidently the work of a young composer who, rejoicing in his strength, has not yet learned the necessity of reserving it. In the *Allegretto* this peculiarity less displayed than in the "Nine Sketches," never amounts to a fault however. There is a nice feeling for melody, an accurate sense of harmony, and above all a considerable amount of refined taste, which may hereafter become a special characteristic of this young composer when properly controlled.

Souvenir de St. Cloud. Gwendoline, and *Canto d'Amore*. For Pianoforte. By J. L. Roeckel. London: Augener & Co.

The first of these three pieces is in the form of an "air de danse," and the dance such a picturesquely rural one as might have been indulged in by the figures that Lancret, Watteau, or Boucher delighted to portray upon canvas, forming a species of refined rusticity.

In "Gwendoline," an idyl, the pastoral character needful to justify the title is scarcely suggested, though as an effective piece for the pianoforte the composition is worthy of much praise. It is clever, well constructed, and with a certain degree of passion and pathos proper to an idyllic poem—even though that poem be in music alone.

The "Canto d'Amore" is a delicious piece of writing such as is not often met with in modern music. Not the least of the pleasures arising from the performance of this "Liebeslied" is that coming from the simplicity with which the accents of the tenderest passion are sought to be conveyed by means of music. It is difficult to decide which to admire most, the powerful expression of a happy musical thought, or the grace of the idea. In either case the "Canto d'Amore" is a noteworthy work.

The New Singing Method, an Instruction to Sing from Notes in Proper Time and Tune. By Tauchnitz Chenhalls. Book I. London: Reeves. Liverpool: Hime & Son.

This little work contains a course of ten lessons to be used with the help of a teacher, and is the first of four parts intended to form a complete whole. Each lesson is in part theoretical, in part practical, and the practical portion is by far the best. This results from the author, a foreigner, being unfamiliar with our English method of talking music; he does *not*, in fact, call the spade a spade, and as a consequence the letterpress is at times very puzzling. But the exercises are undoubtedly valuable, and carefully gone through would teach a great deal in the way of time and tune to singers who have long since regarded their musical education as finished. We see that the editor before us is the second, and we counsel the author, before going to press with the third, to get his instructions put into the particular idiom in which it is customary to talk music in this country; it would add greatly to the value of the work.

Be merciful my God. Air from the Passion Music according to St. Matthew. By J. S. Bach. London: Augener & Co.

This, which forms one of a series of songs with pianoforte and 'cello accompaniments is an arrangement of one of Bach's most beautiful melodies hitherto known by means of other words, which will be gladly welcomed by those who desire to have an effective yet comparatively easy arrangement, in which the obbligato violin part is also made available for a violoncello, and the accompaniment rendered reasonably easy, though including every contrapuntal effect in the score.

If the other pieces are of equal excellence, the series deserves to meet with as large as it is certain to obtain an appreciative patronage.

Drei Lieder, von H. Heine für eine Singstimme mit Begleitung des Pianoforte, componirt von A. C. Mackenzie. Op. 14. (Deutsch und Englisch.) Leipzig: C. F. Kahnt.

In the April number of the Monthly Musical Record of the present year we had an unusual pleasure in calling attention to "Five Pieces for the Pianoforte, Op. 13, by Mr. A. C. Mackenzie of Edinburgh, partly because our English respecting this composer had been exalted by pleasing reminiscences of his pianoforte quartett by him, introduced on more than one occasion at Mr. Chevalier's concerts, and partly because expectation was not disappointed. We have now experienced at least as much pleasure in making acquaintance with his Op. 14, by which Op. 13 has been succeeded. Some of the remarks we made respecting his "Five Pieces for the Pianoforte" apply equally to the three songs before us. In them we meet with a like display of genuine musical and poetical feeling, soundness of form, and unpretentiousness of workmanship, accompanied at the same time, we think, with a more strongly pronounced independence of thought which bids fair to develop into actual individuality of style. The songs of Heine which have here inspired Mr. Mackenzie are (1) "Wenn du mir vorüber wandelst," (2) "Die Wellen blinken," and (3) "Entflieht dich leicht." From a purely musical point of view we prefer the first named, but as a remarkably truthful musical illustration of the poetic text the palm of excellence seems due to the other two.

Three Songs with Pianoforte Accompaniment. Composed, and dedicated to Fraulein Thekla Friedlaender, by Carl Lewy. Augener & Co.

No. 1. "Song of Spring" (*Frühlingslied*).
" 2. "Gute Rast" (*Gut aus Ruh*).
" 3. "Bud brightly Blooming" (*Knosp' schön Knospe*).

That these three songs form part of the repertoire of three such eminent vocalists as Frl. Friedlaender, Frl. Redeker, and Herr Georg Henschel, is sufficient guarantee that they are not without merit. Though we cannot recall having heard these sung by either of these artists, we have derived considerable satisfaction from a perusal of them. Simple and unpretentious,

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but genial and fresh, they can hardly fail to please by the refined emotional character of their *contents*, and musicians will discover an interest in the artistic manner in which the accompaniments—remarkable rather for the harmonic changes introduced than for variety of figuration—are laid out but without ever being overladen.

Tantivvy. Song. Words by F. E. Weatherly, M.A. Music by J. L. Molloy. London: Cramer & Co.

Mr. Molloy's well known gift of melody has not deserted him in the present song, which belongs to a somewhat humble domain of art, if in any. A single two-bar phrase, if repeated and imitated, seems to be all that Mr. Molloy requires for the construction of a song, and the artistic design of variety or contrast for each several verse appears either to have escaped his attention, or to be ignored by him. It is perhaps for this reason that his melodies have only an ephemeral existence.

Oh! speak but the Word. The Poetry by W. Fitz-Noeman Ellis. The Music by Brinley Richards. London: Cramer & Co.

The only musical peculiarity of this song lies in the fact that the composer has ingeniously employed a one bar rhythmical phrase, which is repeated in different notes in every bar throughout the song, including the symphony. The words, belonging to the rapid and commonplace school of Haynes Bayly and Mrs. Cornwall Baron Wilson, are of the present age an anachronism.

MUSIC RECEIVED FOR REVIEW.

From Augener and Co.: (*L. Dickes*), "A Christmas Song."—Boosey and Co.: (*W. T. 's Book*) "The Early Gallop," "Higher, higher" Songs.—Chappell and Co.: (*Mrs. T.'s Book*) "Launch thy Bark," Songs (*R. F. Harvey*) "Old Ireland's Heart and Hands," Song.—Ceabre and Co.: (*F. Chassaigne*) "Les Lecons d'Anglais," Chansonette; (*A. D. Fairclough*) "Fare thee well," "Roses on the Stream," Songs (*C. H. R. Marshall*) "Jackie Request," "Oh, chide me not for loving," "Sweet Rosabelle," Songs (*W. Tombert*) "In distant lands I roam," Song (*T. R. Thomas*) "The day when you'll find me."—Cunningham Boosey and Co.: (*W. C. Levey*) "O England awake!"—W. Czerny: (*O. Berenger*) "Six Characteristic Pieces," (*W. Czerny*), "Moments de Loisir," No. 20 (*H. Aetten*) "Reprise," "The Valse."—Halifax and Co.: (*T. A. Wills*) "A Cavalier War Song."—Hamilton and Muller, Edinburgh: (*W. C. Bennett*) "East Lothian Hunt Waltzes."—Hime and Son, Liverpool: (*C. Garnier*) "Easy Amusements," Nos. 1—12 (*J. E. Mallandaine*) "My Lady Blanche;" (*J. J. Monk*) "The Art Gallop."—Hodge and Essex: (*E. C. Filer*) "The Roses weep."—Hutchings and Romaine: (*C. Tessé*) "Mariana."—C. Jeffreys: (*W. Hope*) "Hymn Tunes, Chants, &c."—Lamborn Cock: (*Mrs. W. Johnson*) "Charm's Journey."—Novello, Ewer and Co.: (*C. Cornwall*) "Songs at the Charm;" (*J. Langley*) "Hulm," (*A. C. Mackenzie*) "In our Boat;" (*W. H. Thorley*) "Impromptu."—(*T. A. Wilth*) "Lord's Decree."—F. Pitman: (*W. Hope*) "Remember now thy Creator."—W. Reeves: (*F. F. Kettle*) "Woman as a Musician;" "Penny Melodist," No. 87.—Ricordi: (*C. Verdi*) "Messa da Requiem."—T. Rose, Newton Stewart: (*T. Robb*) "Galloway Gallop."—Turner and Son: Manchester: (*P. S. Conroy*), "England's England still."—Weekes and Co.: (*H. J. Edwards*) "I saw her weep;" (*H. Millard*), "After;" (*H. C. Heaton*), "Dance Tunes for Little Folks," "Love and Hope" (*J. D. Power*) "Four Hymns set to Music;" (*H. Wisher*), "The Skylark."—J. Williams: (*W. H. Tolputt*) "Method for Pianoforte."—Witt and Co.: (*C. Baronius*) "Grand Valse Scène Tromphale;" (*S. Bohr*) "Eight Characteristic Pieces;" (*H. Pfeiffer*) "Abendstunden;" "Loreley," "The Happiest Moment;" "Marusia," (*H. Hofmann*) Op. 9, 23, 32, 36, 37, 38, 39, "New Hungarian Dances," "Silhouettes from Hungary," "The Hungarian Maidens;" (*K. Mahlberg*), "Nine Pianoforte Pieces;" (*C. Reinecke*) "A Woodland Serenade," (*L. Stevens*), "Mignon," (*F. Sieber*) "Before the festival hour," "The Bird's Lay," "The Valley," (*F. Spindler*), "The Hussar's Return."—"The Music Trade Review" (New York), No. 6.

Musical Notes.

The following statistics of operas performed in the course of the past year are interesting inasmuch as they tend to illustrate the present condition of opera in several of the principal theatres of Germany, as well as in some of the English metropolis.

At the Royal Opera-house Berlin from the 1st of September, 1876, to the 23rd of June last there were 219 operatic performances. This number does not include a morning performance of Gounod's opera, *Bon Soir, Sig. Pantalon*, but it does include the plays with music such as *Struensee*, *Preciosa*, *A Midsummer Night's Dream*, *Manfred*, &c. The performances were furnished by forty-seven works of twenty-nine composers. The novelties were *Die Folkunger*, by Kretschmer; *Der Widerspänstigen Zähmung*, by H. Goltz; *Genovefa*, by Schumann; and *Der König hat's gesagt* (*Le Roi l'a dit*), by Delibes. The following is the respective number of times the different operas were represented.—*Lohengrin* 18 times, *Der Widerspänstigen Zähmung*, *Tannhäuser*, *Il Trovatore*, 12, *Der Freischütz*, *Faust*, 9, *La Fille du Regiment*, *Fidelio*, *Das Goldene Kreuz*, 6; *Le Nozze di Figaro*, *Guillaume Tell*, 7, *Der Fliegende Holländer*, *Die Folkunger*, *Le Prophète*, 6, *Die Meistersinger*, *Le Domino Noir*, *Genovefa*, *Der Barbier von Sevilla*, *Der Wasserträger*, *Die Zauberflöte*, *Les Huguenots*, *Die Meistersinger von Nürnberg*, 5; *Ich gehöre in Tauride*, *La Muette*, 4; *Fernando Cortez*, *Mignon*, *Czaar*, *Le Roi l'a Dit*, *Fernande*, *Joseph en Egypte*, *Hamlet*, *L'Africaine*, *Stradella*, *Le Postillon de Longjumeau*, *Martha*, *La Dame Blanche*, 3; *Armide*, *Rienzi*, *Aida*, *Tristan und Isolde*, *Le Pertion d'Eau*, *Oberon*, *La Juive*, *Bon Soir Sig. Pantalon*, & *Rosenda*, 1. The order of the composers, ranged according to the number of performances is: R. Wagner 37 performances, with 6 works; Mozart, 17 with 3; Meyerbeer 15 with 4; Weber 14, with 3; Verdi 12, with 2; Auber 10 with 3; Götz, 10, with 1; Gounod, 9 with 1; Beethoven, Bell, and Donizetti, 8, with 1; Rossini 7 with 1; Gluck and Thomas, 6 with 2; Kretschmer 6, with 1; Flotow 6, with 2; Lortzing, Schumann, and Nicolai, 5, with 1; Spontini, Adam, Delibes, Thubert, Méhul and Bottesini, 3 with 1; Grisar, Halévy and Cherubini, 2, with 1 and Spohr 1 with 1.

During the theatrical year at Vienna, extending from the 20th August 1876, to the 30th June 1877 the Imperial Opera-house gave 261 performances. Nine teen evenings were devoted to ballet entirely, four to concerts, and three to mixed performances. The list of operas given includes 52, representing 22 composers as follows: R. Wagner 37 performances with 6 operas; Meyerbeer 34, with 6; Verdi 29, with 5; Rossini 15 with 3; Donizetti 13, with 6; Bellini 12 with 1; Gounod, 12 with 2; Auber 12 with 4; Mozart, 11 with 3; Boieldieu, 10, with 1; Ambroise Thomas, 10, with 2; Bellini 7 with 2; Bizet, Goldmark, and Kretschmar 5, with 1; Schubert, 4, with 1; Weber 4, with 2; Marschner 3, with 1; Beethoven 2, with 1; Hadyn 2 with 1; Nicolai 2, with 1; Schumann 1 with 2. *Die Walküre* was performed 13 times; *Das Goldene Kreuz* 12; *Les Huguenots*, *La Dame Blanche*, 10 each; *Robert le Diable*, *Aida*, *Il Trovatore*, 9 each; *Tannhäuser*, *Faust* 8 each; *Lohengrin*, *Guillaume Tell*, *La Muette*, 7 each; *Le Prophète*, *L'Africaine*, *Mignon* 6 each; *Der Fliegende Holländer*, *Die Zauberflöte*, *Don Juan*, *Il Barbiere di Siviglia*, *Ernani*, *Norma*, *La Nonne de Subo*, *Carmen*, *Die Folkunger*, 5 each; *La Traviata*, *Hamlet*, *Rumlo et Juliette*, *Der Nächtliche Krieg*, 4 each; *Die Meistersinger*, *Der Freischütz*, *Semiramide*, *Lucrezia Borgia*, *Le Pêcheur*, *Lucia*, *Ballo in Maschera*, *Hans Heiling*, 3 each; *L'Etoile du Nord*, *Rigoletto*, *Fidelio*, *La Favorita*, *La Sonnambula*, *Die lustigen Weiber von Windsor*, *La Juive*, 2 each; and *Rienzi*, *Le Nozze di Figaro*, *Oberon*, *Dinorah*, *Don Pasquale*, *Linda di Chamounix*, *Le Domino Noir*, *La Part du Diable*, *Manfred*, 1 each.

At the Royal Italian Opera, Covent Garden, which opened on the 3rd of April, and closed on the 11th of July, thirty operas, by fifteen composers, were brought forward, namely:—By Meyerbeer (*Huguenots*, *Dinorah*, and *Ballo in Aveo*), by Mozart *Don Giovanni* and *Il Flauto Magico*, by Wagner *Lohengrin* *Tannhäuser* and the *Flying Dutchman*, by Donizetti, *Favorita*, *Don Pasquale*, *Lucia*, *Linda*, *La Figlia*, and *Elisir d'Amore*, by Rossini *William Tell* and *Il Barbiere*, by Flotow *Martha*, by Bellini, *Sonnambula* and *I Puritani*, by M. Gounod, *Faust*

and *Romeo and Juliet*] by Aubec, *Fra Diavolo*, by Otto Nicolai, *Falstaff*, by Ambroise Thomas, *Hamlet*, by Verdi, *Il Bello, Aida Traviata Rigoletto*, and *Trovatore*, by the Duke of Saxe-Coburg *Santa Chiara*. Here Donizetti headed the list with 8 works, Verdi followed with 5, Meyerbeer and Wagner with 3 each, Mozart, Rossini, Bellini, and Gounod with 2 each, and the others with 1 each.

AT Her Majesty's Theatre the works presented from the 28th of April to the 28th of July included Verdi's *Traviata, Trovatore, Il Ballo* and *Rigoletto*; Donizetti's *Lucrezia Borgia, Lucia* and *La Favorita*; Bellini's *Norma, Sonnambula*, and *Puritani*; Meyerbeer's *Roberto* and *Huguenots*; Rossini's *Barbiere* and *Otello*; Mozart's *Don Giovanni* and *Flauto Magico*; Gounod's *Faust* and Flotow's *Martha*.

THE twenty-second series of twenty-five Saturday Concerts at the Crystal Palace, announced to commence on the 6th inst. promises to be as varied in interest and as productive of novelty as any of its predecessors. In addition to the greater number of Beethoven's symphonies, overtures, concertos, &c. the following works are specified in the prospectus issued by the directors as likely to be brought to a hearing: By Mozart, the symphonies in G minor, E flat and C (the well-known), E flat and that in D—the "Hafner"—together with a set of variations for strings and horns recently revived by the Vienna Philharmonic; by Haydn, the Grand Symphony in B flat No. 9 of the Salomon set, and that in G (Letter V.) by Schubert the "Tragic" Symphony and that in B flat (No. 2) which has not yet been given in public; by Mendelssohn, the Italian symphony, the *Lobgesang*, the music to *A Midsummer Night's Dream*, and a fugue for strings from a MS. symphony not before performed; by Schumann, the symphonies in E flat and D minor; by Rossini, the ballet music from *Moïse in Egitto*; by Sterndale Bennett, the music to *Ajax* (his last work), the *May Queen*, and one of the pianoforte concertos; by Berlioz, the Symphonie caractéristique, *Harold en Italie*, for the first time at these concerts. Reverting to the older classics, it is intended to bring forward a concerto by Sebastian Bach, for solo violin, two flutes, and orchestra, probably never before performed in this country; by Handel the Grand Concerto (No. 12) for full orchestra, and the concerto (No. 2) for solo oboe and orchestra; by Purcell, The Yorkshire Feast Song, for solos, chorus, and orchestra, as published by the Purcell Society—the production of which last season, though announced, was unavoidably postponed owing to the parts not being ready. Of the composers of our own day it is hoped to include a new cantata by Professor Macfarren, entitled *The Lady of the Lake*; by Mr. Hutton, a Sacred Drama, *Hezekiah* (for the first time); by Sir Julius Benedict a concerto for pianoforte and orchestra—and the overture to the *Prince of Homburg*; by Mr. Prout, a new MS. Symphony in G minor; by Mr. Arthur Sullivan (for the first time in London), his new incidental music to Shakespeare's *Henry VIII.*; a new concert overture by Mr. C. V. Stanford; Mr. Goldby's overture in *Andromeda*, and choruses from *Alcestis*, &c. &c. Brahms's symphony which was produced in Mr. Hallé's with so much favour in the autumn of last season, and is now printed, will be repeated; also his "Song of Destiny," and his Variations on a Theme of Haydn's; by Raff the "Waldleben Suite" (the latest) has been selected, a work not yet produced at these concerts; of Liszt's rhapsodi (No. 4) for full orchestra, equally new to this country; of Rubinstein the Ocean symphony; of Wagner the *Walkürien Ritt* and the death-music from the *Ring of the Nibelung*, and for the first time, the Introduction to the Third Act of the *Mastersinger* of Nuremberg, an orchestral "In Memoriam" of Hoffmann and Goldmark (specimens will be given, including the "Ländliche Hochzeit," or "Country Wedding," of the latter); of Saint-Saëns, *La Rouet d'Omphale* and *La Jeunesse d'Hercule*; of Gounod, the ballet and other pieces from *Cinq-Mars*; of Verdi the *Requiem*; and of Costa, "The Dream," a serenata, not performed here since 1858, &c. &c.

MR. H. WEIST HILL and his orchestra have resigned their engagement at the Alexandra Palace. The last concert took place on Saturday, September 1st, when the gentlemen of the orchestra presented Mr. Weist Hill with a very handsome silver cup, bearing the following inscription:—"Presented to Henry Weist Hill, Esq. by the members of the Alexandra Palace Orchestral Band, in recognition of his great ability as their conductor and as a mark of their esteem and regard."

MESSRS. CHICKERING and Son, the well-known pianoforte manufacturers, of Boston and New York, recently celebrated the completion of their 50,000th pianoforte, by instituting a library for the use of those in their employ.

HERR ALBERT HAHN, the editor of *Die Tonkunst*, has left Berlin, and resumed his former post of *musik-director* at Königsberg, where in future *Die Tonkunst* will be published, instead of, as hitherto, at Berlin.

MR. W. A. BARRETT, Mus. Bac. Oxon., F.R.S.L. has undertaken to read a lecture upon the "Life and Works of Sir Henry Bishop," at the London Institution on December 20th next. The lecture will be illustrated with a selection from the vocal writings of the composer.

THE Philharmonic Society have presented Herr Brahms with the gold medal struck in commemoration of the centenary of Beethoven's birth. Mme. Schumann, Dr. von Bülow, Professor Joachim, and M. Rubinstein, we believe are the only artists to whom this honour had been previously awarded.

TO CORRESPONDENTS.

F. H.—Professor Nietzsche's masterly pamphlet, "Richard Wagner in Bayreuth," quoted in our July number has not, to our knowledge, been translated into English. A French translation of it, by Mme. Baumgartner, has, however, been issued by the publisher of the original, E. Schmeitzner, of Schloss-Chemnitz, whose London agent is Mr. F. Weinlaner.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

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NOVEMBER 1, 1877

ON CRITICISM, CHIEFLY MUSICAL.

BY FR. NIECKS.

If we consider the written and spoken critical utterances of the average man, we cannot but agree with Boileau, who said that

> "De tous les animaux qui s'élèvent dans l'air
> Qui marchent sur la terre, ou nagent dans la mer
> Du Parfa au Péron, du Japon jusqu'à Rome,
> Le plus sot animal, à mon avis, c'est l'homme."

Indeed, nothing else could be expected seeing that man's instinct is clogged by reason and his reason obscured by instinct. How often does reason against one's better self defend some unnatural notion sanctified by age and custom? And again, how often is reason beset by the likings and dislikings of the individual so as to be shut out from, and to lose sight of the wide all-encircling horizon of truth? To be sure, it is vain to hope ever to obtain a quite open, unobstructed view. Still we may climb to higher and higher points of vantage, where the horizon will gradually expand before our dilating eyes, and more and more complete its rounded outline. If once we cease to "make ourselves the measure of mankind," if once we begin to understand that our souls, wonderful as to their capacity of expansion are but of microscopic dimension in comparison with the vast immensity, the unmeasurable All—simple and poor in comparison with the infinite complexity and richness of the various outer world, with its living, ever-moving spirit—that, being finite, and unable to embrace the infinite the utmost we can do is to learn how to hold and shift our soul-mirrors, which on account of their size and form preclude a simultaneous view of the whole of the objects within our vision, so as to obtain successively clear and just images of the different parts—then I say we are on the right way towards those more commanding views, and as we proceed on our upward journey we shall more and more discern what of truth there is in others and in ourselves, and thereby have an opportunity given us to exchange the base coin of error, and increase the capital of the pure gold of truth already in our possession. This shifting of the soul mirror is the only remedy which can cure us, at least partially, of that mental squint to which man is heir. It ought to be unanimously practised by all, but more especially by the critic, for the defect is to none more unbecoming than to him. Taine says, the critic must join to his natural national soul his artificial and acquired souls, and his flexible sympathy must introduce him to obsolete and foreign sentiments. This is very good, only too narrow: the critic inquires not six, but thousands of souls, or to return to our former simile, he must be able to place his soul-mirror in thousands of positions, so order to receive faithful images of the phenomena that come before him.

"*La critique ne consiste-t-elle pas surtout à comprendre?*" exclaims a French writer, and although innumerable critiasms give him the lie, yet it is so. Ay, to comprehend—let us mark that, to comprehend, not to find fault—is the first function of the critic. But how, by what means is he to comprehend? A system of rules, a cunningly contrived machinery of wheels, screws, and levers will not serve, because he has to do-not with dead matter, but with a living spirit which reveals itself in ever-new forms. We may apply to the systems of art what Victor Cousin says of the schools of philosophy: A system of art considers the immensity of human thought from one point of view. This point of view is not false, but incomplete; and we may add often not only incomplete, but also partially, if not wholly false. From this follows that the critic ought not to be guided by the teachings of a school, or the rules of a system by which the artist by the grace of God cannot be bound without divesting himself of his most precious privileges. The critic, then, must take a higher stand-point. But suppose a man to have made himself acquainted with all that has been thought and written before him, and to have formed a final theory on these data. Do you not think he will be in danger of treating what is novel as false? Or do you think our forefathers have left nothing undone which the present generation and posterity may haply do? Questions like this last must have often puzzled the more timid disciples of art.

"People say," we read in a letter of Weber's, "Bach did not do this: Handel did not write thus: Mozart permitted himself that. Now if happily anything came into one's mind which these men had not yet done, it would be necessary to strike it out at once, because its correctness could not by anything be proved." However, it will be said that there are certain general laws valid for all times: they were observed by the great masters, taught by the theorists, and must also be obeyed by the masters to come. True; but is it not likewise a fact that almost every generation finds out that the theorists of the preceding generation have in some instances mistaken manifestations of laws for the laws themselves, or worse, have held the abnormal excrescences of the human brain to be the normal growth of nature? And even setting aside these objections, theorists teach rather what these general laws are than how they are to be applied. Take up a work on the pictorial art, and you will read of the laws of principality, coalescence, harmony, contrast, &c.; but will be also told—if the author is a wise man—that these laws cannot be applied mechanically. Ah! there is the rub; and when he begins to demonstrate them from recognised works of art you will find that these laws which when considered individually seem so distinct, nay, even seemed to counteract each other, are so closely intertwined in a union of love and mutual concession, that it is difficult to trace their separate courses. And sometimes it is more than difficult for if there are laws that may be described in a general way there are others which mock human speech and observation. Ruskin, for instance, after explaining several laws and saying that he hoped to be able to explain others by-and by, refers to what he calls "laws of expression" in these words: "They are from the first as inexplicable as our bodily sensations are." And in the course of the discussion he remarks: "The best part of every work is always inexplicable; it is good because it is good and innocently gracious, opening as the green of the earth or falling as the dew of heaven." It is indeed as Schiller says: "The whole magic of beauty lies in its secrecy." Now if we turn to rhetoric, it is still the same—statements of rules, and their application left to that nondescript "taste." But things look worse if we open books on musical composition. Instead of placing before us live models of surpassing beauty, by which I mean the immortal works of the great masters, and pointing out the exquisiteness of outline, subtlety of gradation and perfection of harmony, or showing us by dissection the hidden life that circulates beneath the lovely exterior, the theorist to illustrate his rules puts together some dry sticks, and contrives under our eyes a kind of marvel-doll, thinking that thus he teaches us what is form, and how

works of art are constructed. Alas! he proves but the impotence of his rules—no more.

Seeing then that the invariable laws manifest themselves variously that the theorist at best can teach only the results of past experience and cannot foresee and provide for the wants of the future a set of fixed principles will never make a critic. If he wishes to take a higher view of art than the Mastersingers of yore, and occupy a nobler position within that set than that of the musical who, according to the rules of the tabulists pointed out the mistakes made by the singers he requires something very different—a something which, indeed, all must possess who wish to appreciate genius. And what is this something? To appreciate genius we must have some of the qualities which constitute genius. The appreciation will be proportionate to the degree of equality.

The hackneyed saying, "*La critique est aisée, l'art est difficile*" is true only in a certain sense, taken literally it is utterly false. Indeed, only criticism is difficult. To conceive ideas is comparatively easy, but to artistically glorify them therein lies the difficulty. In fact, the creative artist and the critic have much in common; the former cannot do without judgment, the latter without sensibility and imagination; only the degree in which these qualities are respectively mixed are different—spontaneity predominating in the one reflectiveness in the other—thus making the faculty of the one creative that of the other receptive. The artist, as soon as he has perceived a part of that divine truth which surrounds him, hugs it to his soul with such passion loves it with such intensity, that he becomes blind to all the rest besides, valuing this but slightly in comparison with the treasure he has found. Spohr could not fathom Beethoven, Beethoven thought but meanly of Weber, Weber despised Rossini, and so on. It may be accepted as a rule, not without exception however, that a strong and really creative genius will be no unjust critic. And this is natural. To be what he is he must concentrate his powers, look straight before him. And if he be one of those comprehensive minds who seem to be the forms of a whole world, what wonder if the mighty mesh that looks down with a kind of benignant pity on the pigmies who carry the stones for his gigantic edifice? But neither the narrowness of the specialist, nor the aristocratic aloofness of the generaliser, is in accordance with the true character of the critic. What is reasonable in the artistic disposition flies the critic. Good critics are not so numerous as good artists for objectivity and universality are rarer than subjectivity and individuality.

It is a favourite amusement of ill used authors to speak of critics as men who failed in literature but their ofttimes-heard retort to censurers, "Do it better yourself" is utterly meaningless. An author who has failed as much may find his true vocation as a critic. The function of the one does neither imply nor exclude that of the other. Indeed, there are creative critics as well as impotent authors. Ruskin has painted no landscapes like Turner, no portraits like Titian, given to the world no compositions like Raphael, Michael Angelo, and Tintoret and yet I venture to say, he has done more than thousands of artists who mount their works by hundreds. All have eyes, but how few can see! With Ruskin's power of observation and responsibility for the beautiful in nature and art, have opened the eyes of many, lent them as it were new eyes, and shown them new worlds more wonderful, more lovely than anything they ever saw or even dreamt of. And in music have we not a Rochlitz, Kiesewetter, Marx, Ambros, Fétis, Burney and many others—where are the works they have created? The fact is, they either did not compose at all or their works were failures, or insignificant trifles. Yet how much have these men done for the appreciation of the great artists and the elevation of art. Thus, we see, sterility in creation does not imply inability to judge. What I have said can yet applies to all art and literary criticism; now let us see how it stands with musical criticism in particular.

If we leave out of account the chronicler of musical events who without proffering any opinions of his own, registers only the facts as he finds them, telling simply what has been performed and how it was received—a very respectable and useful person, no doubt, but rather a reporter than a critic—we shall find that there are three kinds of legitimate critics. First we have the musician pure and simple, who analyses the technical part of a work or performance, overlooking everything else, or looking at it only in the second place. Next comes the man of cultivated mind and heart, who without any knowledge of the theory and practice of music, but acquainted with the master works of the art tells us how he was impressed by what he heard. Lastly there is the cultivated man and learned musician combined in one. He shows us in the first place the human and poetical aspect of the work, the mechanical only so far as is necessary to bring out the former with more distinctness and force, or else to point out the means by which a certain result has been obtained. The greatest who has the thoroughness and earnestness of the musician belongs, of course to the same class. And let others let them remember Pope's oft repeated couplet—

> "A little learning is a dangerous thing
> Drink deep, or taste not the Pierian spring."

It is very difficult for amateurs to remain unsophisticated, and free from the taint of their little learning. Many of them we shall meet among the false critics whom we are now going to pass in review; but with the three classes above mentioned we have exhausted the legitimate ones.

The venal and the dishonest critic—the vulgar pitiable instruments of publishers and artists, and the executors of spite and hatred—need no more than be mentioned; the prejudiced critic we shall have occasion to speak of in the course of these remarks. There remain then three classes of false critics, which we will call respectively the dogmatic, the sentimental and the smart critic, all of which are more or less alike in this: that, although knowing nothing of the art, or too little to be of any use, they nevertheless, wish to make people believe they know a great deal. Those of the first class get by heart and then mouth, a set of technical phrases and aesthetical dicta which they don't understand at all or only in part, and which are full of mystery to the great bulk of their readers or hearers, and then they succeed only too well in their endeavour to throw dust in the eyes of the unwary and the ignorant. The sentimental critic feigns a fine frenzy to exhibit himself in a train of imaginary ecstasy, raving and declaiming to the wonder of all common people to the disgust of all true lovers of music. He in the land of art and his rant and rhapsodies must be well distinguished from the earnest eloquence of the honest critic who labours to give expression to the meaning of music which he deeply feels but which in its noblest moments eludes verbal description. How much even some of the best writers in prose and verse, and more especially the inferior sentimental and sensational ones, have sinned in this respect is too sad to contemplate. Let us charitably suppose that the smart critic, who sports his *esprit* and shows his superiority by bespattering with sarcasm and ridicule whatever comes under his hand, does not know what pain he gives to artists and how, by his thoughtless remarks, he retards the appreciation

of many a good work, and with it the progress of art. I said "thoughtless" for with most of this class it is rather thoughtlessness and vanity than malice. How can they help being so clever and witty! And then, to misapprehend, and make others misapprehend, is so difficult, and on the whole so thankless! so laugh, and make others laugh so easy, and so sure of applause! The truth is, some of all those false critics feel the duty which is incumbent upon him, and instead of spreading more light, they throw those who grope their way through a dim glimmer into utter darkness. They are not urged to speak by a love of truth, or an sincere enthusiasm, but by vanity, lurks and sunk like thinking of the Evil One. They think more of themselves than of their work. They seek their own glorification rather than that of art.

Having enumerated the different kinds of false and of legitimate critics, it may be worth while to consider more fully what I have already slightly indicated—the comparative value of the latter.

It seems to me that the first—a kind of musical grammarian—takes up the lowest stand point. He sees only the means employed—and nothing beyond—and entirely consequently the relation between means and ends, he judges even those meanly and wrongly. Much from his stand point appears false and ugly which from a higher one is seen to be true and beautiful. Those who tried to correct Mozart and Beethoven, to improve Bach, were men like them: would they have done so if they had understood the spiritual import of their outward signs?

As for the other two, they regard each other with suspicion, and both have numerous followers, who stand up for their respective superiority. In hearing some musicians talk, one would think that music was a new kind of Eleusinian mysteries. They do not see that by this they lower art. When art, to be understood requires a technical and theoretical education—that is, when it does not address itself to the purely human in man—it sinks into *artistry*—a thing very good in its way, and not to be despised, but not *the* thing. It would be a great misfortune if the art of criticism were monopolised by the musician. An unsophisticated, purely human view of a work must always be of great value—may of the greatest value—to the artist. The story of Molière reading his comedies to his old housekeeper teaches an important lesson. Art is not for the artist alone: it is for all who have eyes to see, ears to hear, and, above all, hearts to feel. That there are so many who have neglected to perfect these organs, so many even who have depraved them, is the reason why it takes so long for the *vox populi* to become the *vox Dei*. But the principle is right, for all that. It is with truth as with the impulse given by a stone thrown into water. It spreads in ever widening circles: what at first enters the hearts only of the most kindred spirits becomes at last the property of all.

The objections to the musician as a critic are many, but most of them irrelevant, because they apply with equal justice to other critics. As nearly all these objections are contained in a short paragraph which I happened to see some time ago in the French paper *Le Figaro*, I shall take advantage of it, transcribing it as far as it is to the point, and try to answer the objections.

M. Destroyat had entrusted the musical part of the feuilleton of the newspaper *Bon Sens* to M. Saint-Saëns, a musician well known in the musical circles of this country and of Germany and one of the first men of his profession in France. The gave occasion to the paragraph in question the writer of which begins by stating that the composers are not pleased at the idea of being judged by a "man of the craft, a symphonist an Wagnerite." I let this pass for the present, as the writer repeats the same objections in a later part of his remarks, also the sneer at the less popular composers venturing to criticise the more popular ones—"How droll to think of Donizetti overthrown by Saint-Saëns!"—need not be commented upon, as enough has been said upon this point in an earlier part of our paper. What follows I shall be given in full—"It is our opinion that there is an abyss between a weekly feuilleton giving account of new compositions, and certain works which we have been produced by Berlioz, Liszt, Schumann, Mendelssohn, Weber, Gounod, Gevaert, Eugène Gautier. The musicians are far too much specialists, are less competent, less apt to judge of the pianos of their colleagues than simple writers who know just enough of music not to speak of it as ignoramuses. Do you see, in the purely dramatic sphere names like Alexandre Dumas, Emile Augier, and Octave Feuillet at the bottom of a feuilleton, as judges on the pieces of MM. Barrière and Sardou?" It is true and pity it is, 'tis true," that we do not often hear the voices of those who are most able to judge, and who, having attained high excellence in their chosen art, could tell us something better than we can hope to find in the chit chat of witty penny-a-liners. If there is nothing in a work which a child can admire, surely it is also too bad to be admired by anybody else. The corruption of the general taste is no reason why people with a better taste should keep their opinions to themselves. But, I suppose the law of demand and supply governs here too. People of sense, wish to be reasoned not taught. "We are willing to learn," says Johnson, "but not willing to be taught. We are pained by ignorance, but pained yet more by another's knowledge." Be this as it may, we must grant that a special study sharpens the perceptive faculties in a certain direction. Nobody has a better and truer eye for lines and colours than the painter; nobody a finer and more acute ear for the inflections and qualities of tones than the musician. And as the artist's organ of sight are so nice to the perception of outward signs, it is but natural to suppose that this nicety gives him also an advantage over the unpractised layman in the tracing of the things signified—of the corresponding spiritual contents. For it would be hard to believe that all artists are so narrowed in by the craft of their art as to be unable to take wider and more comprehensive views. Indeed, the writer in question disproves his own argument by the names he brings forward in his support. He evidently is unacquainted with the nature of the works he refers to. If he merely meant to say that there is an abyss between flippant talk and earnest criticism, all will agree with him—it is a truism; but if he wishes to imply—and I think there can be no doubt that he does—that those men whom a kind of jargon which nobody but musicians can understand be is egregiously mistaken. The fact is, the writers who most indulge in the ostentatious and meaningless revelation of keys, chords, modulations, &c. when writing in a mixed public, are not musicians, but those false critics before-mentioned, whom our writer euphemistically describes as "simple writers who know just enough of music not to speak as ignoramuses." Schumann's, Liszt's, and Berlioz's writings are unfit even to the general reader and where they are perhaps more difficult to understand, it will be found that they were addressed to an exclusively musical public. But even in this case they cannot be reproached with being too technical. Indeed, the real merit of the critical work done by these men consists in their having dragged musical criticism out of the stifling atmosphere of the dim lit workshop into the open air and bright sunshine of the fields. It is just this eschewing of art-cant, and the appealing to heart and reason, which have raised criticism,

and, through criticism, art and artists, to what they now are. The musician has at last come of age and is able to speak, and does speak, for himself. He is no longer the patient animal of a hundred years ago—the humble servant of counts and princes, the equal of valets; the time of finger-exercise, too, is past: he has become another man; he feels that he has a mission—a new evangel to preach—no not a new one, it is the old and only one, but in a new language, the spirit having gone out of the others—he knows he has a higher duty than to fill agreeably the vacant hours of idleness, and this knowledge ennobles him. Now that the artist has learned the import and power of his art what better guide and judge could there be than he who gives no much of his time and thought to it—and cut to it alone, but rise to the whole world of thought and fancy with which it is correlated? We do not reject the comments of poets on poets, but rather prize them higher than those of any one else: why, then, is the musician to be excluded from doing for his art what the poet does for his?

Music is not only a formal art, but it is also, and chiefly, the exponent of our innermost soul life. As such, music appeals to man in the highest plane of art always does that. Although we need neither study the theory nor the practice of music, in order to understand the tone-poems and tone-pictures of the great masters, we must cultivate our ears and hearts. It is this the assistance of the musician, whose studies have enabled him to understand the faintest hints to feel the slightest touches of the composer, cannot but be of the greatest advantage. It is strange, and common enough too, to hear people who would laugh at the coarse, uncultivated person presuming to judge the master-pieces of our immortal poets, condemn noble work of art with the greatest confidence although their acquaintance with good music places them in a position very like that of the person on whom they look down with so much self-satisfaction. There is the same difference between a simple melody and the ninth symphony of Beethoven as there is between a popular ballad and "Paradise Lost," or the conception of the character of Hamlet. The one depicts a simple state of mind the other the intricate findings of a soul elevated and stirred up to its very depth by thought and imagination. In one word, there is the difference that exists between the child of nature and the man of culture.

The peculiar difficulty of musical criticism lies in the fugitive and subtle nature of the art which portrays the hidden man and his invisible relations. The effects of other arts can be described, to some extent at least. The art of painting—in which there is no doubt much that defies the power of speech, such as the tender gradations and blending of tints, the delicate sweeps and touches of the brush—all that may be comprised in the word mystery—has enough of palpable form and colour expressible in words, to enable one to give a dim idea of a pictorial work by means of analysis. With music this is more difficult often-times quite impossible. An analysis is of no value unless you have the music audibly or at least visibly before you. What is most precious in a musical work can, at best, only be hinted at. The critic and commentator can, in fact, do no more than give us a general idea, point out the way: and even this he can do only in a kind of dumb-show, for verbal language is, in this case no more, the sphere of music beginning where words ends, and colours becomes unavailing. Hence, also, the bold similes and poetical flights of our best musical critics in their attempt to illustrate and reproduce by other means the musical sounds the composers intentions.

A sound condition of the organs of sense is the first requisite of the art producer and art-critic. This point is the question of criticism has been far too much neglected. Of colour blindness science has told us a startling tale, of tone-deafness we know as yet little. But as there are imperfections of the visual organs, affecting the perception of colour and, no doubt, also of form, so there must be likewise imperfections of the auditory organs, affecting the perception of pitch and *timbre*. Then much may be explained which otherwise seems inexplicable. Indeed, these facts, more than anything else, call upon us, not to make ourselves the measure of mankind. Well, supposing the organs of sense to be sound, the next thing to be done is to develop them, and through them heart and mind. However it is not enough to have cultivated only one of the organs of sense. The poet and the painter too, must have a musical ear, and an eye for colour and form if they have not, so much the worse for them. It is the same with the other artists. The different arts overlap much one, and borrow from each other. The art of the musician is chiefly emotional; but where will you draw the line between feeling and intellect? Do they not reciprocally modify each other? The critic, therefore, ought to be a good psychologist, so as to be able to make clear the spontaneous revelations of the artist which others, perhaps, only dimly feel.

Having hitherto discussed criticism in the abstract, we will now turn to concrete matter. First, what is the state of criticism in purely musical papers? Well, it has become less pedantic than it used to be, the snuffing out of consecutive fifths and octaves has gone somewhat out of fashion—at least is no longer considered the chief duty of criticism; or, in other words, the grammarian has made room for the man of culture. There are still traces of the old stain of matters but they will gradually disappear. Indeed, if there is nothing to be found in a work but grammatical errors and inanity, would it not be better to leave it simply unnoticed? and where talent shows itself in an immature state, to send it back to school and private meditation? The critic is not a schoolmaster: the correction of exercises and the awarding of good marks is not his business. But in him be mindful of this: "The critic should be a pair of spectacles," and not "an extinguisher." Criticisms like those in the *Edinburgh Review* and the *Quarterly* on young Byron and on Keats, may be studied to learn how not to criticise. What have the "Dunciad," "English Bards and Scotch Reviewers," and other satires, done for the better understanding of any of the characters mentioned therein? It will be said, What have these works to do with criticism? Nothing to be sure, but how many so-called criticisms are like them, and contain only caricature ridicule sarcasm, and re vective! He who wished to study musical criticism had a good opportunity a little while ago, at the time of the Bayreuth Festival. Perhaps, since the days of the Gluckists and Piccinists there has not been such a general stir. It was, indeed, most instructive and interesting to read and compare the opinions of the different partisan opposition and independent critics, in Germany, England and France, on Wagner and his great work.

But the musical papers are few in number, and their influence is very limited. A more momentous question presents itself when we take into consideration the whole press, political as well as belletristic. How do we find musical criticism there? Alas! in a very deplorable condition indeed. All who really know something of art, and what is written on the subject, know also how little particular editors—excepting however, those of some of the better metropolitan and provincial papers—are in their choice of regular art critics and in their acceptance of occasional contributions. Anything seems to be good enough for the art-columns. Without exaggeratio-

it may be said of these contributors of æsthetical ware that "the [mentally] blind, the maimed, and the halt are amongst the number;" but the minors especially furnish a large contingent. To raise art-criticism out of its present contemptible position to clear it from the parasites and importunities which now disfigure and infest it, there seems to be only one remedy, and that is to do away with anonymity. I know there are many who doubt the advisability of such a step, and I admit that the system I recommend has its disadvantages; but, weighing all the pros and cons, I think we should be the better for the change. If the signing of articles, as it exists in France and in some papers in this country, were generally introduced, it would, no doubt, make some able but timid men less outspoken, or even silence them completely—undeniably a matter for regret—but it would silence a still greater number of ignorant persons who dare not venture into print without the additional ægis of respectability. It would also make writing more conscientious, and thereby check the reciprocal laudations and damnations of mushrooms, who now sometimes act in print the scene between Vadius and Trissotin in Molière's *Femmes Savantes*. But the greatest and most certain advantage we should derive from the change would be this: if the writer signs his name, and you know him to be a man of integrity and taste, that name will be to you a guarantee for his opinion; and if he belongs to any school or is the champion of any party you can approximately calculate how far he is trustworthy. When Wagner writes on Hiller or Hiller on Wagner, you are sure to get something worth reading; but the reduction to be made in considerable knowing, however their different standpoints, you are able to make it; and having made it, you will be somewhat the richer for the trouble you have taken. If, on the other hand, the name of the writer (his critical acumen, his leanings &c., are unknown to you) you will leave his assertions unheeded, and take his arguments for what they are worth. In short, if we wish to derive any good from criticism, we must be critics of the critics, sift and weigh the evidence of the witnesses, and revise the decision of the judges.

Every one has, of course, a right to his opinion and a right to express it even in print, only let him not set up as a judge thinking because he has an opinion it may be a pretty strong one it is correct beyond doubt, and must be accepted by the world. Let him come forward as a witness, and if he is honest, even though he may be partial, his testimony will be of some value. Let him lay aside the dictatorial *we*, and substitute for it the more modest *I*. There are but few judges among the writers on art, most of them are witnesses many of them corrupt. Mr. Poff, the many sided, incomprehensible critic, tells us that "the number of those who undergo the fatigue of judging for themselves is very small." Will we must try to be among the few, otherwise we are hopelessly doomed to be deceived deceived even by the most honest and well meaning. Six of the critics of Wordsworth's "Lyrical Ballads," says Coleridge, in his "Biographia Literaria," who stated their objections almost in the same words and altogether to the same purpose, admitted that some poems had given them pleasure, but strange to say, what the one cited as execrable, the other quoted as beautiful.

As art is not a simple imitation of nature, but "nature interpreted by a soul for other souls" that is, a mutual interpenetration, a reciprocal influencing and modifying of, a marriage between subject and object, so also in the contemplation and enjoyment of art, not a passive reviewing or taking in, but an active intermingling, rejecting, and adding. Who does not know that there are ill assorted marriages full of disagreements, and others where one of the couple sees but a small portion of the beauties of their partner? We are often in the former case, and are always in the latter when we approach the highest works of art. "A work of art," says the German philosopher, E. von Hartmann, "begins to exist (in name only) when its external form is no more than the symbol of a mystery which opens an infinite world to him who meditates thereon, and to the presentiment of the heart a world in which each soul finds the meaning which suits him without being able to excuse others of error." It is the noblest function of the artist to lead the way to that infinite world, to penetrate deeper and deeper therein, explore it on all sides and lay open wider and wider tracts. But let him remember, let us all remember, that, in order not to be shut out from that world, we must approach the mystery in humility, love, and sincerity. Only then we may see the good and noble in ourselves grow into greater goodness and nobleness, and the little homestead of our soul expand into a vast empire full of beauty, delight, and comfort—a possession not for an hour, not for a day, but a possession for ever.

A NATIONAL MUSICAL LIBRARY

THE recent Caxton Celebration Exhibition at South Kensington was remarkably interesting as showing the progress of the art of printing in its several departments, native and foreign, since the introduction of the discovery into England, some four hundred years since. Every section of the exhibition brought with it its own attraction for some special class, and a certain amount of collateral interest for all.

For musicians, the collection of printed music gathered together from many sources possessed many inviting features. It was the finest and best possible lesson in this section of musical history that could possibly be afforded to be able to compare side by side, and in a chronological order, the works in which musical characters were employed and printed in the several European countries. Such an opportunity of making a comparison, and of observing and recording the results, has never been presented to the student before, and unless the design then suggested is acted upon, and a permanent exhibition established, probably never will occur again.

The value of the collection as curiosities in musical literature was of course very great; yet it represented but a very small proportion of the treasures which doubtless exist in the country, for it was remarkable that the number of books exhibited belonged to scarcely a dozen owners, the chief of whom were Her Majesty the Queen and a few members of the Committee. By supplementing these with a few rare works from private sources in Paris, Leipzig, and Milan, and a choice collection lent by the Italian Government from several libraries in Rome, a complete chain in the history of music printing from the earliest up to the present date was exhibited. It was sad to remember that only for a few short weeks could this magnificent and representative collection be viewed. Borrowed for the occasion it must be returned to the several owners, never perhaps to meet in company again. The educational advantage of such a collection was inestimable, and it may be that out of this exhibition, all hurriedly and imitatively as it was made, some great future good may arise. There is no reason why the lesson then learned should not be taken as the basis upon which to form a National Library of Music among us. Such a library must one day be made, and as music is now becoming once more an essential part of a liberal

education, it is reasonable to assume that with the spread of knowledge will come the increasing desire, not merely to be content with an acquaintance with the position music has attained, but there will also arise an earnest wish to have easy access to those monuments of the past, which tell of the various stages of progress and discovery as well in the art itself as in the many means and *media* through which it has been expressed from time to time.

With the single exception of the library of the Sacred Harmonic Society, many of the treasures of which enriched this special section in the Caxton Exhibition, there is positively no library of music in this country at all worthy of the name, or in all adequate to the wants and needs of an inquiring class of students. This is of course private property to which access can only be obtained by courtesy. The treatment of music as a department in our large public libraries is anomalous and disappointing. The works have been brought together apparently hap-hazard without reference to their utility as a continuous course for the purposes of study. In the British Museum, for example, there are numerous copies of comparatively useless things, such as a variety of editions of non-copyright productions issued by many publishers, but few complete collections of the works of writers whose labours often form the guide and pattern to the growing generation of musicians. Cases there are, of course, in which it would be difficult, and perhaps impossible to bring together at this distant period works that time has destroyed or scattered in such sort as to make the collection altogether unattainable. Others there are still extant though dispersed and all that would be necessary would be a proper system of organisation laid upon such a basis that the gathering together not only of art treasures, but of things of usefulness, would merely be a labour of time and patience properly directed. Private libraries are constantly being brought to the hammer of the auctioneer. Many of these would often contain probably the very works lacking in a great representative library and which, if a judicious plan had been adopted with regard to the instructions to purchase by those especially employed for that purpose, would have found their way thither long before now. At present when musical productions appear in the catalogues of public libraries, they seem, from the heterogeneous companionship to have wandered there by accident rather than by design, and the consequence is that the student finds strange works in equally strange company and while his curiosity may be awakened by the sight of a book in which music is printed, he can rarely satisfy his desire for an acquaintance with its pages, though to him more valuable works however long and earnestly he may search among the collection of which music forms part.

There is, not to mention many instances, no complete collection of the works of Henry Purcell, our great English musician; neither is there a complete collection of the writings of Sir Henry R. Bishop, the English Mozart as he was called, in the National Library at the British Museum. But this singularity is not confined to "home made" works. The student would look in vain for many full scores of the great works of the classical masters. There are one or two in the library at South Kensington, the gift of a private individual, but as the fact of their existence is scarcely known to those whom it may concern, they are to a great extent unavailable.

The English have not only asserted their right to be considered as ranking among the truly musical nations of the world, but they have also shown a development of the correct principles of taste on the subject. A National Musical Library will, ere long, become a matter of absolute necessity, and as the formation will naturally be a work of time, the initiatory steps should be taken at once, so that when the demand becomes as general as it is now pressing with a small body, the supply will be ready and at hand.

If the thing were properly done, there would be found, conveniently arranged for easy reference, a certain number of works connected with or treating of the history of the art and each sub-division of the several branches relating to each country, forming a proper representative selection of the compositions of each school and in which cases where any one member of a special school had made a distinctive mark as well in his own circle as outside and beyond an effort should be made to bring together all the evidence of his labour. The library thus formed should be kept separately, and special facilities and, if need be, special restrictions applied to its use. England would then be, as she ought to be equal with if not superior to other countries who regard music as a branch of education, for which distinct provision should be made, and not as a mere profitless accomplishment, the records of whose existence and productions are only to be allowed a place in the carefully preserved monuments of the literature of the country, an cold and discouraging indifference.

A HAPPY EVENING.

TRANSLATED FROM THE GERMAN OF RICHARD WAGNER BY ETHEL M. SMYTH.

(*Continued from page 156.*)

"THEN you reject all tone painting?" asked I.

"I would banish it altogether," answered R——, "except from the sphere of the humorous, and when it is creating purely musical images. In jest everything is permissible, for the very spirit of jesting is something distinctly and intentionally feeble, and to make people go on laughing and laughing is a most excellent thing. But out of this region, tone-painting becomes simply absurd. The inspiration to instrumental composition should be such as can take rise only in a musician's soul."

"I doubt if you can prove what you've just said," remarked I. "In the main I am of your opinion, but I doubt if it is consistent with the unconditional homage which the works of our great masters receive at our hands. Do you not feel that what you have just said contradicts some of Beethoven's own revelations?"

"Not at all. On the contrary, it is upon Beethoven himself that I hope to establish my proofs."

"Before we go farther," interrupted I, "do you not find Mozart's instrumental music more in harmony with your assertion than Beethoven's."

"Certainly not," answered my friend. "Beethoven extended the form of the symphony to an immeasurable extent; he has abandoned the old musical construction of former periods (brought by Mozart to the highest perfection) that with bold but ever-restrained flight his thought might follow his glorious genius into regions his wings alone could reach; and having at the same time philosophical reasons for this soaring, he has undoubtedly erected upon Mozart's foundation an entirely new form of art, bringing it in its greatest perfection while raising it to a height that can never be surpassed. But Beethoven could not have done all this had not Mozart's vivifying idealising spirit first imparted a living warmth to the cold, lifeless *formulæ* and proportions of an earlier period. From this point Beethoven's work began, and the artist who would imbibe Mozart's pure, god-like spirit would never descend from that highest of all spheres, which is the region of true art."

"True," I answered; "but you don't dispute the fact that Mozart's music flowed from a purely musical source, that his inspiration took rise from some inner sensibility of his nature, that he, even if he had possessed a poet's qualifications, would *never* have expressed himself in words, but only in the language of music. Mozart's music bears an unmistakable stamp of spontaneous birth, and it would be impossible to accept the idea that he planned his symphony beforehand, not the themes only, but the whole tonal treatment existing in his mind before he committed the whole to paper. But on the other hand, I can't help fancying that Beethoven *did* plan his symphonies upon some definite philosophical idea before he set his fancy the task of selecting suitable musical themes."

"And how do you prove that?" interrupted my friend quickly, "for instance, with regard to to-day's symphony."

"In this particular instance I might find some difficulty in doing so. But will not the mere mention of the 'Sinfonia Eroica' justify my opinion? You know that this symphony was originally meant to bear the title 'Bonaparte.' Do you think directly that Beethoven was inspired throughout its composition by an idea beyond the range of music, and that this colossal work was framed upon a distinct scheme?"

"You do well to mention this particular symphony," rejoined R——. "Tell me, is the idea of heroic power grasping with a giant's impetuosity after what is highest, beyond the range of music? or has Beethoven carried his enthusiasm for the young god of victory into such detail that this symphony is intended to be a musical history of the first Italian campaign?"

"Where *are* you flying off to?" I answered. "Did I say anything of the kind?"

"This is the drift of what you did say," said my friend passionately. "If you accept the idea that Beethoven sat down to write a composition in Bonaparte's honour, you must also believe that he was incapable of finishing anything but one of those pieces written to order, with the view of commemorating certain occasions, all of which productions bear the stamp of a still-birth. But how immeasurably beyond justifying such opinions as the 'Sinfonia Eroica!' On the contrary, had the great master undertaken such a task he would have executed it with a very bad grace. But tell me, wherein lies in this composition do you find anything from which it may fairly be assumed that Beethoven had any intention of signalising any special incident in the young general's career? What is the meaning of the Dead March, the Scherzo with Hunting horns, the Finale, with its sweet, pathetic Andante? Where is the Bridge of Lodi, the battle of Arcole, where the march to Leoben, whence the victory of the Pyramids, and where the eighteenth of June? Are these not events that no composer of any age would have overlooked, had he intended to write a biographical symphony on Bonaparte? The Italian, here there was no such intention. But let me give you my ideas about the conception of this symphony. If a man feels himself impelled to design ever so trifling a composition that is remembered for by the suggestive powers of some sensation which in this hour of conception penetrates his whole being. This frame of mind may have been brought about by some outward occurrence, or have sprung from some hidden source within, it may be melancholy, joy, longing, unruffled contentment, love, or hatred; it will assume in the musician's mind a definite form, and speak of its own accord in suitable tones, almost before he has given it any fixed tonal character. These great, impassioned lasting moods, which determine the direction of our feelings and ideas sometimes for months, sometimes for years are they which urge the musician to colossal comprehensive works; these are they to which we owe the existence of a 'Sinfonia Eroica.' They may strike their rise in deep grief of heart, or in powerful exultation, carried, perhaps, by something from without, for we are but mortal and those external circumstances rule our fate. But when these moods spur the musician on to composition they have already become music within him so that at the time the creating inspiration has ceased to be that outward circumstance, and it is thereby engendered musical sensation. What apparition was more calculated to awaken and keep alive this sympathy, the enthusiasm of so fiery a genius as Beethoven's than that of the half man, half god, who laid the world in ruins, that his powerful arm might build another? Imagine the heroic passionate feelings, as from deed to deed, from victory to victory he followed the man whose friends and foes were alike transported to admiration—among them the republican Beethoven, who expected by means of this hero the realisation of his proudest dream—universal prosperity in the amalgamation of all nations. How his veins must have throbbed, his heart glowed, when pausing to commune with his music he heard that glorious name echoing on every side! Even *his* powers must then have been stirred to greater activity than before—his *soul* spurred to grand unheard-of deeds. He was not a general but a musician, and he saw extending before him a region in which he could do all that Bonaparte had done in Italy. The creative power of the man being worked up to its highest pitch he conceived a work such as had never been undertaken, or even dreamed of. The 'Sinfonia Eroica' was composed, and knowing well to whom he owed the impulse which had inspired him to that great work, he wrote the name "Bonaparte" upon the title-page. And of a truth is not this symphony as great a triumph of human power as Napoleon's most glorious victories? Nevertheless I ask, does any one thing in the whole work prove that it was meant to have even an obvious external connection with the hero, whose at that time had not yet reached the highest point of the renown in store for him? I am happily enough able to admire it only as a glorious monument of art, to content myself with the voluptuous, yet grand elevating sensations that fill my soul when I hear the leaving to other more learned people the task of deciphering among the mysterious hieroglyphics of the scores the battles of Marengo and Rivoli."

The night air had now become colder; the waiter who during the course of the conversation had approached, and had understood my sign to take away the punch and warm it up again now returned, and once more the bowl was steaming before us. I filled up the glasses, and held out my hand to R——.

"We are," I said, "as usual, at once to the innermost questions of art. However feeble our powers may be, we should not deserve the name of man if we fell into the gross error you have just been condemning. The utterances of music are internal and ideal; it speaks not of the passion love, or longing of this or that individual, in this or that position, but of positive love and longing themselves, and what is human in the varied and everlasting forms of expression that are peculiar to the language of music and foreign to any other tongue. From these every one should derive, according to his capacity and his needs, that of which he is in need.'

"And to-day," broke in my friend, enthusiastically, "I derive happiness, communion, and an inspiring longing after a higher destiny, from the wondrous things Mozart and Beethoven have said to me this beautiful spring evening. A health to happiness! A health to contentment! Here's to the courage that inspires us to battle with our

fate! Here's to the victory gained by our lofty consciousness of the worthlessness of common things! Here's to the love that crowns our victory!—to the friendship that keeps our faith from tottering! Here's to the hopes that wed our fears! Here's to-day! Here's to-night! Hurrah for the sun! Hurrah for the moon! Three hurrahs for music and all her high priests! Everlasting honour and worship to God—the God of joy and contentment—the God who created music! Amen."

Arm in arm we set off upon our homeward journey; we grasped each other's hands, and spoke not another word.

MDLLE. TIETJENS.

A GREAT artist—to our thinking the greatest dramatic singer that the present generation has yet seen—has passed away from among us. Mdlle. Tietjens died after a long and painful illness, on Wednesday the 3rd ult., at her residence in the Finchley Road. Never probably, have such wide spread manifestations of sympathy been shown for a *prima donna* as those which her last illness elicited among all classes of society, from Her Majesty downwards. Never since the death of Malibran has the death of a public singer given rise to such heart felt and universal grief.

Hungarian by extraction, Mdlle Tietjens was born at Hamburg on the 17th of July, 1831. Here at the age of sixteen she made her *début* as Lucrezia, in *Lucrezia Borgia*—by a strange coincidence the same opera in which she appeared for the last time in public on the 19th of May last. From Hamburg she found her way to Frankfort, and thence to Vienna. Here she filled subordinate parts till she received an engagement at Her Majesty's Theatre for the season of 1858. So little of her antecedent history having been made known her artistic career may be said to date from that period. From that time to the day of her death, except while absent on artistic tours to the Continent and to America, she has been resident among us—the mainstay of Her Majesty's Opera, the greatest operatic singer of our time, and beloved by all with whom she came in contact. Though on her first appearance here as Valentine in *Les Huguenots* she at once made her mark by the extraordinary qualities of her magnificently powerful voice, by her dignified presence, and by her histrionic ability, she was fully aware of her shortcomings as a vocalist, consequent as much upon insufficient training as upon the possession of a somewhat intractable organ. Earnestly, perseveringly, and conscientiously she at once set to work to repair these deficiencies. It was not, therefore, till a later period of her career that she could hold herself as a vocalist, from the singing-master's point of view, to cope with her Italian compeers who had enjoyed greater educational advantages. Thus it came to pass that in her prime she presented a rare combination of artistic qualifications, a magnificent vocal organ, to the management of which she had attained technical perfection, a commanding presence, indomitable physical energy, immense declamatory powers, an enthusiastic love for her art, and a rich endowment of innate genius. How much the lyric stage owes to her for her grand and unrivalled impersonation of classical and tragic parts, as well known to the lovers of opera in its highest phase, that we need not recount them. Still, we cannot forbear allusion to one of the latest additions which, persevering and progressing to the last, she made to her repertory—we mean the rôle of Ortrud in *Lohengrin*. This difficult and thankless part, as hitherto it had generally been regarded, in her hands received a force and a significance quite unprecedented. Putting Mdlle. Nilsson's Elsa quite into the shade, she invested it with an importance which made it appear as the principal rôle of the opera, and at the same time convincingly demonstrated its *raison-d'être*, which previously even some of the most acute and most friendly disposed of Wagner's critics had failed to perceive. Nor need we speak in detail of her worth as an oratorio-singer. For many years past no Handel or provincial festival has been regarded as complete without her. In the presence of a vast concourse of people the mortal remains of Therese Johanna Caroline Tietjens were laid by the side of her mother in Kensal Green Cemetery, on Monday afternoon, the 8th ult. *Sanft ruhe ihre Asche!*

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *October*, 1877.

THE Gewandhaus Concerts commenced on the 11th October. The concert overture in A major by Julius Rietz headed the programme of the first; the second part was occupied by the same master's symphony No. 3, in E flat. This concert was therefore materially a revering recollection of the now deceased but former director of the Gewandhaus Concerts. We have often had occasion to speak of these orchestral works in the MONTHLY MUSICAL RECORD, and have acknowledged their great importance as earnest and genuine music pieces. Rietz really had not a very productive mind—the number of his works scarcely exceeds fifty—neither is any particular individuality to be found in his music, though every trait is thoroughly noble. Both the above named compositions are of such a character that every sensitive musical nature must thoroughly enjoy them, and they will undoubtedly long remain ornaments in our concert programmes. In addition, Mozart's "Maurerische Trauermusik" was produced at the end of the first part of the concert. Capellmeister Reinecke gave a very valuable contribution in his own pianoforte concerto in C major which he executed with his well known skill. The plan of the work is great, the invention is noble and attractive, and the whole is a grateful piece for performance. We deem it a material enrichment in pianoforte literature and draw the attention of all genuine pianists to its publication, which is soon to take place. Its reception by the public was warm and enthusiastic, even after Herr Reinecke had been called forward several times, he was still pertinaciously applauded.

In Frl. Fanny Olden, from Dresden, we made the acquaintance of an alto singer endowed with most excellent vocal means. In the aria, "Ecco il punto," from Mozart's *Titus* her voice showed a compass of two octaves and a third (from the low a to the high a). 'Tis true her command of the rich and fine tone-material cannot yet be called perfect; nevertheless Frl. Olden already possesses a clean intonation and pronunciation, and sings with musical understanding and feeling. For the present, more evenness in the different registers would be desirable. As Frl. Olden is still very young, she best may be expected of her for the future, provided she continues her artistic education. In conclusion, we must mention that Frl. Olden sang two songs—"An die Leier," by Schubert, and "Sehnsucht," by Rubenstein—with much taste. The last named song was new to us. It cannot be counted amongst those noblest songs of which the honoured tone-poet has already published so many, and some of which belong to the finest specimens of musical lyrics.

At the Opera Gounod's *Romeo and Juliet* has been given as a novelty, but seems to have been re-shelved after a few performances without having excited much interest here. Although it must be acknowledged that this opera has many excellent qualities, as a whole it is not capable of interesting our public for any length of time.

The Florentine string-quartett announces three soirées, commencing next Sunday. The concerts of the "Euterpe" Musical Society will also begin next week. We have also prospects of

six popular symphony concerts, to be given by Music-director Wolf—so that for the winter season we look forward to plenty of subject-matter for report.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *October* 12*th*, 1877.

On the 3rd of the present month, and just at the same hour, both Vienna and London suffered the loss of a great and amiable singer. Lutzer died in Vienna, Tietjens in London. Poor Tietjens! I remember her well when she sang by the side of Staudigl and Ander in the Opera, and in the academies of the Tonkünstler-Society; and when she took the soprano part (Adelaide) Staudigl being her partner, in Beethoven's *Creatures* and the *Sonnet*. "How nicely she sang!" said Staudigl to me after the performance; "her voice is as clear and pure as a bird's—only it is a pity that she has not the passion!" A year after Staudigl was taken to a mad-house, and some years later Ander had the same lot; both are now dead. But also a dead, and Tietjens, having been discovered by one of your cunning Impresarios, was lost for ever to Vienna, which she never saw again. *Frl.* Tietjens performed for the first time in the Hofoper in Vienna in 1853, June 12th as Mathilde (*Tell*), soon after she was engaged and remained there till the end of 1857. Helene (*Sicilianische Vesper*) being her last *rôle*. Staudigl's opinion of Tietjens must not be misunderstood; the sing then really with little feeling. You know best how she changed afterwards, forced by necessity to gain the favour of an audience new and foreign to her. But she was never forgotten in Vienna, and every scrap of news about her artistic triumphs, her kind, good hearted nature in private life, was received with interest, as if she had really been a Viennese by birth.

Frau Baronin Jenny Diegelstedt, the wife of the intendant of the Burgtheater, has celebrated, as Frl. Jenny Lutzer, her highest artistic triumphs on the old Kärnerstadt. Herein made her début in Prague, her birth place, in 1832. May 12th she studied at the famous Conservatorio, and appeared for the first time in Vienna, 1837, January 12th, as Norma. But the dramatic was not her forte much more was she favoured as a fioritura singer and in the higher soubrette rôles. Her voice was of a light quality, her shake incomparable. In such rôles as Adine, Gabriele, Madeleine, Isabelle, she excelled most. Though she married in 1842 the dramatist Dingelstedt, she performed up to 1844, when she took her leave, March 15th, as Marie (*Fille du Regiment*), having also often appeared before with Mme. Staudigl, Hennefeller and Hasselt Barth in Mozart's *Don Juan* (Zerline) and *Figaro* (Susanne). Once more she appeared in 1848 on the stage of the Theater an der Wien, when Staudigl was there as Regisseur, first (January 4th) as Marie, then as Desdemona, Martiana, and Madeleine, Amine (March 11th) being her last production. Meantime she was created Imperial Kammersängerin. Having left the Hofoper, a model was struck in her memory, and when the new opera-house was built, one of the medallions round the first box row presented a portrait of Jenny Lutzer.

In the Hofoper we have heard the promised new opera, *Der Landfriede*, by Ignaz Brüll. The first performance took place October 4th, on the same day, when last year *Das goldene Kreuz* was performed which meantime has made its way to so many stages. The libretto is one of the best by Mosenthal taken from Bauernfeld's comedy of the same title (it belongs to the time when the Emperor Maximilian I. at Augsburg is declaring the Landfriede). I fear not to be accused of carelessness by being short in my report about this novelty. Evidently the composer has regarded his task somewhat lightly deceived by the fortune which accompanied his first opera. The new libretto is in every way more pretentious than the former, but on the contrary the composer has failed to profit by the many and various advantages which it offered to him. The music is pretty, but poor in invention, and being mingled with all different styles becomes hollow and flat in parts. How much fresher and less forced is the little *Goldene Kreuz*! The opera was excellently played, the *mise-en-scène* splendid, and the singers showed much zeal; on this score there was nothing to complain of. On the first representation the house was well filled, the calls and plaudits for singers and for the composer were as usual, but it was easy to see that all this was only on the surface; the next evening already showed the real impression—the house was half empty. The only number which really pleased was a Fackeltanz, where the music, supported by the splendid show of costumes, of dancers and their movements and figures, made a favourable impression. It is but just to give at least the names of the singers who did their best for the novelty. They were the ladies Frau Ehnn, Frl. Kraus, the Herren Swaria, Bignio, Mayerhofer, Schmitt, and Alexy. No doubt the opera will be performed where the *Goldene Kreuz* is at home, but the *Landfriede* cannot, I think, long hold the stage. Another time the composer, who is really a modest musician of the best qualities, will be more cautious, and give time for his work to ripen. Operas performed from September 12th to October 12th: *Aida* (twice), *Tell Stumme von Portici* (twice), *Don Juan, Der Königliche Krieg, Norma, Die Walküre* (twice), *Faust, Afrikanerin, Romeo und Julie, Troubadour, Königin von Saba* (twice), *Fidelio, Robert der Teufel, Oberon, Tannhäuser, Lucrezia Borgia, Der Landfriede* (three times), *Hugenotten, Fliegende Holländer*.

Correspondence.

E. ROMMEL AND A. NOURRIT.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I believe that the Edouard Rommel whose works are reviewed in the October number of the MONTHLY MUSICAL RECORD, but of whose antecedents, nationality, and age you have no certain information, is a young Belgian, educated at the Conservatoire of Brussels, and a pupil of Messrs. Brassin. And I have somewhere seen it stated that, at a recent examination of the students of that Conservatoire, a composition of Edouard Rommel's was very highly commended.

With reference to the letter of your correspondent M. M. T. in the same number of the MONTHLY MUSICAL RECORD, may I here observe that if M. M. T. will refer to the notice of Adolphe Nourrit in Fétis' *Biographie Universelle des Musiciens*, he will there find information respecting Adolphe Nourrit which corroborates Lindley's description of him as "a noble artist, passionate yet ascetic."

As you have already pointed out, Lays was doubtless alluding to the tenor-singer; and Mr. Haweis, misled apparently by the term "artist," was in error when he spoke of Adolphe Nourrit as a painter.

Mr. Sutherland Edwards has also noticed this mistake in an article entitled "Literary Maltreatment of Music" which appeared in *Macmillan's Magazine* some little time ago.

A. H. W.

October 15*th*, 1877.

ADOLPHE NOURRIT.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—The late M. Adolphe Nourrit, respecting whose vocation a most ludicrous blunder has been committed, was an excellent tenor singer and a perfect gentleman, moving in the artistic and elegant world of Paris. I have heard of him in the society of Soulié, the musical critic, Habeneck, H. Heine, Gérard de Nerval (whose tragic end resembles his own), F. Chopin, the Princesses de Gouzo and de Belgiojoso, Mme. George Sand, the Fawarts, the Viardots, Bélanger (not Béranger as English music publishers persist in dubbing him), and many other Parisian celebrities. What must endear Nourrit to all lovers of good music is (and I wish Mr. Nicolas had recorded this in his excellent notice on the composer of the *Erlking*) that he was the first Frenchman who spontaneously and religiously advocated the cause of Schubert in France, at a time when little more was known of German songs than the meretrice of Dessauer, Niedermeyer and extracts from the immensely popular *Robin des Bois* (*Der Freischütz*). So great was the enthusiasm of Nourrit for Schubert, that Bélanger the translator of the words of many of his best songs, by dedicating several of them to the great tenor caused him the highest gratification.

Heine had the bad taste to whisper into Nourrit's ear that Schubert was in the habit of hurriedly committing his inspirations to paper during the small hours of the morning, at his return home from the Weinhaus—the reason, added the wit, why many of his com-

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positions bear the stamp of being unfinished a reproach merited to a certain extent, but decidedly not so far as the baneful influence of the workhouse is concerned. Poor Nourrit, exalted soul! had qualms of conscience; but they soon vanished and the spirit of Schubert re-usurped its sway.

All honour to this loyal and musical Frenchman, endowed with more "Gemüth" than his volatile compatriots, for having set up a shrine for the worship of Schubert. Like the noble-minded Gérard de Nerval, who lived more in the literature of Germany than in that of France, Adolphe Nourrit found himself magically drawn towards the muse of his ideal Schubert, and laid up voluminous notes on this favourite composer; which if I have not been misinformed are in possession of the executors of the late M. Scudo.

CHAS. KEDLL LAPORTE

Birkdale Park, *October* 27 1877

TONAL FUGUE.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I remark in your review of the Papers of the Musical Association that the members were unable to say what constituted a "tonal fugue." As it seems to be somewhat a puzzle, may I ask you to define a *tonal fugue* as distinct from a *real fugue*, or a *fugue of imitation*?

Yours truly, Q Q

October 1877

[To state the matter in as few words as possible, a *tonal fugue* may have the intervals of the answer to a subject modified so as to confine it within a given compass. A *real fugue* must have the subject imitated by the answer in notes of like interval tone answered by tone, semitone by semitone. For further information and examples refer to the "Dictionary of Musical Terms" by J. A. Stainer and W. A. Barrett, published by Novello, Ewer & Co. —ED. M.M.R.]

Reviews.

1. *Dritte Nordische Suite für Orchester, componirt von* ANTON HAMERIK. Op. 24. Full Score.
2. *Prélude du 4me Acte de l'Opéra Tiralile. Musique de* ASGER HAMERIK. Op. 12. Full Score. Offenbach: Joh. André.

THE suite consists of four movements sufficiently in contrast to be interesting and engaging to the hearer, and to establish a link between old and new forms. The first, called *Skjaldens Kvad*, or the Bard's Song, offers a sort of solution to the character of the whole work. A wild and melancholy sweep of the harp, in A minor, as of the prelude to a poetical tale of national Norse lore, opens, as an improvisation, the theme; and then the strings, *muted*, take up the tale, like the voices of the mythical Nakki singing to the marvellous harping of the Strömkarl, to one of those weird and passionate melodies which carry the mind into the far-distant depths of past years. From a technical point of view, the construction of this first movement is at once striking and fascinating, because of the skill and originality employed. Not only are the themes well laid out, but they are so arranged as to stand as first and second subjects *proper* to a modern movement in a sort of rondo form. The episodical phrases, fully in character with the whole work, are most ingeniously treated, as well from a contrapuntal point of view as in the style of the scoring. In that latter respect the composer shows himself to be perfectly *au fait* in the use of his material throughout the suite. The poetical idea suggested in the introductory bars is resumed near the end of the first movement, after an admirable working out of the themes. The second movement, an *allegro grazioso* also in A minor, has the somewhat unusual tempo 5-4, by which it would appear that the "Halling Dance," as it is called, is in construction similar to the *Zwiefache*—an alternate mixture of duple and triple measures. The scoring is simply charming for the joyous simplicity of its character, and there are some clever contrasts obtained by means of happy modulations and occasional changes of rhythm. The third movement is "Saga," opens with a quaintly beautiful melody ably elaborated and finely scored, and the last movement, a "Springtanz," is boldly joyous and inspiriting. In the number, variety and contrast of the movements, the "Nordische Suite" is symphony-like in character, and there is a vigour and independence in the treatment which distinguishes the composer as one of no ordinary power. The *opus* number of the work—24—would seem to indicate that Herr Hamerik is a productive musician; but, strange to say, only one other work by him as yet known to England is that placed second at the head of this notice, the prelude to the 4th Act of the opera, *Tiralile*. In the absence of definite information concerning the plan or argument of the opera, or the history or locality of the author, we can only be guided in our estimate by the nature of the work itself. In the "Nordische Suite," the known peculiarities of the Norwegian dance tunes afford some slight clue to "the thread of intention;" and in the prelude the composer's own note descriptive of his music, "*Soir d'été dans les forêts—Scène d'amour*," stands as a clear guide. Melodious, flowing, and elegantly eloquent. If we may assume that the theme is the outcome of the author's special musical thoughts, uninfluenced by the desire to be national as in the Suite, we may assert that, without being weak as a copyist or strong as a thoroughly original thinker, the music is pleasing and distinctly effective.

Either of the works would well repay production for while they are interesting in themselves as music, they are especially so as the further indications of talent among a people until recently content to be executive rather than productive.

Schottische Melodien aus der Oper "Die Hochländer," von FR. VON HOLSTEIN, *für Violoncell mit Pianoforte, bearbeitet von* AUGUST LINDNER. Op. 43.

Drei Characterstücke für Violoncell und Pianoforte, componirt von IGNAZ LACHNER. Op. 83. No. 1. La Hongaroise. No. 2, Nocturne. No. 3, A la Tarantella. Offenbach: Joh. André.

HERR LINDNER is already so favourably known to this country as a capable writer for the violoncello, that any new work from his pen is certain of a welcome reception. The piece now under notice would appear by its title to have a special claim to the attention of British amateurs of this instrument. Inasmuch as it professes to deal with melodies of a character more or less familiar. They are not, however, as might be imagined, altogether genuine Scotch tunes so much as clever imitations of the style. One or two will be readily recognised as established favourites, the others will become favourites with those who play them for their genial style and for the happy manner in which they are set out. The piece is by no means difficult of execution, yet it is exceedingly effective and well written.

The three characteristic pieces by Herr Lachner are the work of a musician of no mean order. The masterly knowledge of the instrument displayed in them will commend them strongly to the client of players who desire to add to their repertory such pieces as are calculated to exhibit the powers of the violoncelle and the ability of the player.

Nor the least agreeable charm in these works is the absence of anything like a suggestion of indebtedness either in the form of the melodies, in their construction, or in their treatment.

The Hungarian melody No. 1 has all the wild yet melancholy vigour peculiar to the national songs and airs of the Magyars. The nocturne is a sweet and passionate strain—like a song of earnest, hopeful yet doubting love; and the *tarantella* is free, careless, and dashing as such a theme should be. Independently of the pleasure the performance would bring, the cleverness in the construction, and the ingenuity of the harmonies and the phrases, and the particular charm of their apparel spontaneously will commend them to the careful notice of the earnest student.

Thirty Characteristic Exercises for the Flute in all Major and Minor Keys. By JOSEF FAHRBACH. Op. 81. Two Parts. Offenbach: Joh. André.

THIS well designed work is intended to serve as a supplement to all the methods or books of instruction for the flute, and by a series of exercises of progressive difficulty, to familiarise the student with the mechanical technicalities of the instrument, whether constructed upon the old or the new models. For this purpose the directions for fingering, adapted to both cases, are

carefully and clearly laid down not only in English, but also in French and German. The author of the work—himself a virtuoso of high attainments—wisely and judiciously places before the student a course of practice unencumbered by too-perplexing directions, preferring to lead him on from the easiest to the most arduous tasks by steps of easy gradation, yet in such a manner as not to lose ground or weaken the interest excited. For these reasons, every amateur of the flute should make a speedy acquaintance with Herr Fahrbach's valuable and instructive studies.

Menuet, for the Pianoforte Op. 18, and *Three Pianoforte Pieces*, Op. 20. By XAVER SCHARWENKA. London: Augener & Co.

AMONG living composers who have devoted themselves especially to writing for the pianoforte the brothers Xaver and Philipp Scharwenka, both resident in Berlin, have attained a high repute. We look forward in due course to making acquaintance with the compositions of both brothers, as yet this has been confined on our part to an examination of some of those of the first named. Of some of these we have now to speak. Though the name of Xaver Scharwenka will be new to most of our readers, it is probable that it will not be long before it has been familiarised in concert-rooms. Probably nothing has so much contributed to bring this composer into prominence in Germany as the fact that a pianoforte concerto by him was brought forward at the musical festival of the Allgemeine Deutsche-Musikverein, held at Hanover in May last. As this is undoubtedly the most important and the most remarkable of his compositions which we have seen, our inclination is to speak of it first. It will be better, however, to defer doing so till we have heard it performed in its entirety in conjunction with the orchestra. In the meantime we desire to call attention to the pieces above specified, but which by no means exhaust the list of those with which we shall have to deal in future notices, and which we propose doing in the order of their publication. Reference to the distinguishing titles of Xaver Scharwenka's compositions, which include Preludes, Studies, Scherzi, Dances, Romances, and a vast number simply designated as "Pieces," shows that they are to be classed as "absolute" music—*i.e.* music which does not aim at illustrating definitely expressed situations, sensations, or ideas, but is to be played and listened to for its own sake. His style which, however, is by no means wanting in boldness and individuality, may conveniently be characterised as an outgrowth of that of Chopin and Schumann. Teutonic earnestness, melodic fineness, unusual and interesting harmonisation, solidity of construction, are among its most salient features. Though laid out for the pianoforte with a thorough knowledge of its capabilities, the compositions of Xaver Scharwenka, so far as we have made acquaintance with them, are by no means easy to execute well. It is therefore to practised players, whose attention they will well repay, that they are most to be recommended.

The Menuet which heads this notice is a movement, extended in form by the interpolation of a second trio (if we may so call it) and designed for concert use. Starting with a somewhat trite theme, it soon brightens up and becomes more interesting. Its second "Trio" is so happy contrast to the rest and in our thinking forms its most pleasing section. From the frequent occurrence of passages of octaves, sixths, and full chords doubled in both hands, and thus affording excellent practice for this mode of treatment, it has in many places a strongly pronounced orchestral look. It is perhaps on this account that it has also been arranged by the brother of its composer for full orchestra—a process to which it readily lends itself and in which form it would probably prove quite as effective.

The Three Pianoforte Pieces above mentioned consist of (1) a Præludium in A minor, (2) a Gondoliera in D minor, and (3) a Marcia in A major, from which sequence of keys it may be inferred they are intended to be played in close succession, and thus taken collectively may be regarded as constituting a kind of suite or sonata. The Præludium—a sort of *moto perpetuo* throughout the greater part of which both hands are occupied with identical passages—we cannot but regard otherwise than as more salutary as an exercise than attractive as a pianoforte piece. The Gondoliera, which fully maintains its character as such though anchors in tone, will meet the greater number of admirers. The Marcia in spite of its starting with an unfortunate reminiscence of the *coda* to Mendelssohn's "Scotch" symphony—but which after all may fairly be regarded as common property—is unquestionably the brightest and the most taking of these three pieces, which together with the Menuet aforesaid and others of this composer's works of which we shall have to speak if not strikingly attractive on a first examination, are certainly calculated to win our esteem on further acquaintance.

Suite, pour le Piano. Par JOACHIM RAFF. Op. 204. London: Metzler & Co.

THIS Suite is one of the latest productions of this prolific composer, who so often aforetime has made choice of this same form of composition as the vehicle of his thoughts, both for solo instruments, and for solo instruments in combination with the orchestra. It consists of a Prelude, a Sarabande, a Rigaudon, a Menuet, an Air, and a Tambourin. Though as a whole we cannot but regard it as unnecessarily spun out—the entire work covers no less than forty-one pages—each movement contains much that will command the admiration of advanced musicians and practised pianists. The Prelude (e flat) is especially remarkable for the persistency with which an accompanying figure of four groups of nine semiquavers in each bar against a sustained chorale-like melody is kept up almost unceasingly throughout the entire movement extending over twelve pages. For its practical utility as a study for the attainment of fluency and continuity in playing for a lengthened period it is more to be commended than for its purely musical aspect. As musical pieces, each of the other five movements far more commands our admiration. The Sarabande (b flat) is especially graceful, and not difficult to execute well. The Rigaudon (d major) is a movement somewhat after the manner of Corelli's Gavottes, but greatly extended in its scope by the interpolation of episodical matter, and several repetitions of the principal theme in a varied form. We have pleasing reminiscences of hearing it played by Miss Anna Mehlig at Herr Henschel's concert in June last. The Menuet is remarkable for its boldness and vigour. In its trio, or middle section (c flat) the style of which contrasts sharply with the Menuet proper, Raff's individuality is made strongly apparent. Here one meets with more than one passage of strange harmonisation which it is difficult to reconcile with grammatical rules but equally puzzling to improve upon. The Air which is eminently symphonic in character, is full of fine feeling and exquisitely beautiful. Its entitlement, "Air," however, gives no clue to its general scope, on account of its polyphony and the frequency with which the upper part is imitated by some other part, it might with equal reason be termed a duet or a four-part song. But so thoroughly lovely is it that we cannot quarrel with its title. The Tambourin, with which it concludes, is particularly lively and taking and treated in so characteristic and ingenious a manner that one must not be too severe on occasionally meeting with sequences both crude and stale. Nothing could be happier than the last repetition of the principal subject upon a pedal bass, the figure of which is suggested by its first four opening notes, and the whole terminates brilliantly and satisfactorily.

Concertstück per Piano. Composto da GUGLIELMO MOCKA PACHTLER. Op. 21. Offenbach: Joh. André.

A CLEVERLY WRITTEN piece as a whole, marked perhaps, by the peculiarity of restless tonality—there are eight changes of key in as many pages. None of the changes are however, unfelt, and it may therefore be useful as an exercise to familiarise the eye with the frequent alterations of the signature in a short space of time.

Zum Palmsonntage Volksszene. Von PHILIPP SCHARWENKA. Op. 20. 1. Full Score. 2. Pianoforte, Four Hands. Offenbach: Joh. André.

Two comparatively short orchestral pieces, spirited in style and original in theme, well and effectively scored for a full band

They might be played separately, or the one used as a sequence to the other.

The pianoforte arrangement *à quatre mains* has the advantage of making the compositions available in the absence of an orchestra. Used in either form they would be pleasing to performers and hearers alike, for the dashing form of their melodies and harmonies, and the fascination of the rhythm.

Classical Transcriptions for the Pianoforte. By BERTHOLD TOURS. London: Augener & Co.

FOLLOWING the truly sensible course of "providing things honest" for the benefit of the growing generation, Mr. Tours has commenced what we presume is to be a progressive series of educational pieces in the four numbers now before us, on a correct and praiseworthy manner. In selecting from the works of Gluck such pieces as the *Tambourin* and the *menuetto* from *Iphigenia in Aulis*, the *Musette*, and a cavatina from *Armide*, and adapting them for the use of young players, he deserves the thanks and support of all engaged in training young fingers and impressions. The "Transcriptions" are of course arranged with a certain amount of freedom in a certain sense justifiable for the simple effects of the score would scarcely serve the intended design. To make the playing as easy as possible, in certain doubtful cases the fingering is indicated. Teachers requiring pieces of moderate difficulty will be glad to make acquaintance with these pieces already published, and if the design is continued in the like spirit, will also welcome the succeeding numbers of the series.

Seventeen Minuets. By G. F. HANDEL. Selected, partly arranged, and revised by E. PAUER. London: Augener & Co.

HERR PAUER'S capacity for the kind of work of which this is an example is so well known as to need hardly any special recommendation. The present collection of minuets is taken from the several works of the mighty master published between the years 1704 and 1760, the last of course being posthumous. They are not, therefore, necessarily numbered in the order of difficulty or facility. The master who places this work in the hands of his pupils will have to make his own selection for the purpose of progress. In whatever order they are used they can scarcely fail to be interesting, and as examples of style may also prove instructive, historically as well as musically.

Gavotte Anglaise, for the Pianoforte. By SCOTSON CLARK. London: Augener & Co.

A QUAINT and characteristic piece, so much in the old style, that it might have been written at that period in the history of music and of the world when these dances were in vogue. Its simplicity and the absence of technical difficulties, recommend it to attention.

Grande Marche Solennelle pour Piano à 4 Mains. Par EDOUARD ROEMER. London: Augener & Co.

WHETHER for two or for four hands, this bold and stately march cannot fail to be effective. In style and construction it appears to fall of the influence of the study of Schumann over the musical thoughts of the composer, and in addition it would seem that, though published as a pianoforte piece, the author had the orchestra in his mind while writing, for many of the passages are suggestive of instrumental effects.

Studies for the Development of the Higher Technique in Pianoforte Playing. By A. LOESCHHORN. Op. 113. Books I., II., and III. London: Augener & Co.

WHAT Cramer's studies were in the last generations of pianoforte players, these three books by Herr Loeschhorn will probably prove to the present and perhaps to future generations of executants. They are written in the same happy spirit as the "Sonatinas" spoken of in our last number; but of course, being designed for a higher purpose, present a greater number of difficulties to overcome. Independence of hand and finger, expressive touch, facile mastery over mechanical technicalities, will all be obtained by a steady and persistent study of these cleverly-written pieces. Unlike the usual order of "Studies," they are interesting as musical works, so that had the author chosen to distinguish them by special titles, they would be as readily acceptable as *morceaux de concert* as for drawing-room use, as they are likely to be as a means for the development and improvement of touch and taste.

Andante with Variations for two Performers on the Pianoforte. By HENRY CHARLES BANISTER. Op. 31. London: Lambert Cock.

THE theme upon which these variations are based is conceived in a simple and somewhat old-fashioned style; but the variations are in every respect admirable. Each player has a fine effective character to contend with, and the united effect is as satisfactory as the result of the careful study of the andante would doubtless prove to the pupils who desire advancement by an agreeable if not a royal road.

Copyright: a Sketch of its Rise and Progress, the Acts of Parliament, and Conventions with Foreign Nations, with Suggestions on the Statutory Requirements &c. By C. H. PURDAY. London: Reeves & Turner.

MR. PURDAY has given us here an interesting little history of copyright law interwoven with which is a pithy account of the Stationers Company. Then follows a reprint of the Enactments and Conventions now in force relating to Copyright, which, along with the explanatory remarks given under chaps. xviii., xix. and xxi., form the most valuable portion of the book. When we come to his "Suggestions," however, we fear his method of arrangement is rather open to criticism. For instance, chap. xx., on "Foreign Copyright," deals with an aspect of the question which is partly and incidentally referred to in several previous chapters. Again, he has one chapter headed "Some needed Alterations of the Act" (chap. x.), which only consists of references to *four* cases of dispute. Would that copyright litigation could be thus briefly catalogued! We should have expected under this head a concise set of definite recommendations thrown into as near an approach to the requirements of legislation as possible. Speaking in respect of music alone, we should have been glad to have found some categorical information under special heads, as, 'How to secure a Copyright in England,' what is obligatory and what is optional in the Act to do this; then, 'How to secure a Copyright Abroad,' likewise, also, for an Englishman or a foreigner *abroad* to secure their works here respectively, and so on under every possible condition. Most all manuals (and cookery-books too!) are generally found to have their information arranged under certain *specified* positions. We must differ with Mr. Purday on the point of locking up a copyright in *perpetuity* for the assumed benefit (very doubtful) of an author's family. Literary property differs essentially from transmissible property in chattels. Some limit is necessary, whether copyright originally rested on common law or not; we are of the latter opinion; since the very first copyright "patents" cited (p. 22) are limited as to period. A forty-two years copyright is ample. Modern remuneration to *popular* authors is not niggardly; a *perpetual* copyright would only further enrich them, but it would not benefit an *unpopular* author one jot.

If the period of forty-two years be divided into twenty-eight and fourteen years respectively, there would be the prospective benefit of the latter period falling to the author, if alive, or to his family or assigns, if he be dead. For the "Act" to work with such intent, this *division* of period should be made unalterable by *statute*. The second or reversion period would be of the nature of an unexpired lease. Whether any difference would ensue as to the terms obtained for the *first* period we cannot say. Mr. Purday says not (p. 26) but then he contradicts himself on the point later on (p. 56). The non-claim by an

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author for the *second* period should, after due notice and a certain lapse of time, result in *non-copyrighting* a work.

On one point we cordially agree with Mr. Purday and that is, the desirableness of removing Stationers' Hall, &c. and centering the Copyright Entry Office at the British Museum. To this proposal we would add that the British Museum should open a Great Book—a literary Domesday—embodying all copyright entries and transactions, and that *all changes of ownership* in a copyright, until its period expires, should be entered therein (as with the endorsement on deeds of transfer respecting house or leasehold property) and that upon the sale by any great firm of its plates and copyrights, (that must of a literary it should be *obligatory* to render a statement of such change of proprietorship to the British Museum, to be entered under the title-heading of every copyright property. We should thus be enabled to trace, through all hands and all editions, any publication right back to its *original*. The book, as Copyright Record, would be most valuable for all purposes of tracing disputed editions and texts, and eventually it would possess a priceless antiquarian value. What an immense flood of light such a register had it existed then, would have thrown on the chronological realm and genuineness of parts of Shakespeare's works upon which volumes have been vainly written in the futile endeavour to trace first editions! The proposition could be made to work either (*a*) by obliging the new proprietor under a penalty *to give a list* of his new properties; *or* (*b*) by demanding from the auctioneer, when the sale is public, a correct receipt of the sale; or (*c*) by requiring lists from both purchasers and auctioneers, to insure correctness; and (*d*) a provision might exist, inducing authors to interest themselves, for posterity's sake, in seeing the foregoing proposals duly observed.

We have endeavoured to elucidate one or two important points respecting copyright, and have no space for further comment. All who feel interested in the subject we should recommend to obtain a copy of Mr. Purday's readable and interesting little book.

Concerts, &c.

CRYSTAL PALACE.

The twenty-second series of winter Saturday concerts was commenced on the 6th ult. when, as usual, Mr. Manns met with a deservedly warm reception on his appearance on the orchestra, and when though the programme offered no extraordinary or unusual attraction there was a more numerous attendance than one has been wont to look for at this early period of the winter season.

At the head of the programme of this opening concert stood Weber's well known and favourite overture to *Oberon*. There followed Schumann's "Gipsy Life" (= Zigeuner-leben =) originally composed in 1840 for a small chorus, with pianoforte accompaniment and *ad libitum* triangle and tambourine. Admirably as the accompaniment has been scored for orchestra by Carl G. P. Grädener in which form it was now given, it cannot be said that it gains in effect by transference to a large chorus, when much of the lightness and liveliness of the quasi-solo passages is naturally lost. For improvement's sake, both of taste and skill, Mr. Manns does well, however occasionally to put before his choralists—well practised rough riders of Handel and the giee-masters—the more delicate refinements of Schumann and later writers. Mme. Arabella Goddard as she, ere she alone, has done on several previous occasions, came forward with Sir Julius Benedict's pianoforte concerto in A flat—a work begun as many years ago, and so long delayed in completion, that one cannot feel surprised at its lack of individuality and style. Though it reflects the mode of too many masters to be musically interesting as a composition it is cleverly constructed to suit Mme. Goddard's high digital attainments and by her was brilliantly executed. The symphony was Beethoven's in C No. 1. The principal solo vocalist was Miss Sophie Löwe, who was heard to advantage in three well-chosen pieces viz., Senta's ballade, from Wagner's *Fliegende Holländer* and a couple of songs, Lithauischen Lied and "Ich muss hinaus," by Chopin and Kirchner respectively. Two works which had not been heard here before were reserved for the close of the programme. These were Dr. Sullivan's incidental music to Shakespeare's *Henry VIII* and Auber's overture to *Le Premier Jour de Bonheur*. Dr. Sullivan's new music to *Henry VIII.*—like that to *The Merchant of Venice*—was composed at the instigation of Mr. Calvert for a recent revival of that play at the Theatre Royal, Manchester. It consists of an orchestral introduction, *allegro sostenuto alla marcia*; a song (with chorus) to words attributed to Henry himself, a Graceful Dance, and "Slow Water Music." Though there is much about it that is admirably clever and taking, it is music more adapted to the theatre than to the concert-room. One could not listen to it without comparing it to its disadvantage with one of his earliest essays—his music to *The Tempest*. But here, it should be remembered, he was writing, with all the freshness of youth for a full orchestra and for an ideal audience; now he has had to conform to the exigencies of such a band and such an orchestra as are commonly to be met with in our theatres. The song, which in its general character and the manner of its instrumentation, has a touch of "the olden time" about it, was the number which pleased the most. Unaffectedly sung by Mr. George Fox, it was loudly redemanded. Auber's sprightly overture to the last opera he composed was as welcome for its own sake as for the proof it afforded of the vigorous freshness and refined mode of treatment which its octogenarian composer retained as the last.

The first appearance here of Herr Max Bruch and Señor Sarasate was the leading feature of the second concert. Both having established a wide reputation, the one as a composer the other as a violinist both met with such a reception as is usually reserved for old favourites. Of Herr Max Bruch's compositions were chosen the orchestral prelude to his opera *Loreley* (Op. 16) and his violin concerto in G minor (Op. 26), both of which he conducted himself. The libretto of *Loreley* by Emanuel Geibel, upon which Herr Max Bruch has worked in the same as that which Mendelssohn commenced but left unfinished, and which has met with such success in Germany and and one been already familiar with it, one would have been in a better position to appreciate the prelude at its full worth. Dreamy and romantic in character though of an strongly-pronounced individuality it forms a pleasing little tone-picture, rich by the richness of its instrumentation in ones it says its author as a master of all the resources of the modern orchestra. The violin concerto, which we had already heard played by Joachim Straus, Auer, and Bazini, certainly never made so favourable an impression as on this occasion of its performance by Señor Sarasate, who proved himself in the highest degree potentied of all the qualities which go to constitute a *virtuoso* violinist of the first rank, except breadth of tone. This was further manifested by his marvellous execution of three extremely difficult movements from a suite by J. Raff. The overtures were Cherubini's *Anacreon* and Mendelssohn's "Calm Sea and Prosperous Voyage," the symphony Haydn's in B flat (No. 2 of the Salomon set). In all these works the execution of the band was of the highest excellence. The vocalists were Mme. Nouver and Mr. Barton McGuckin. The lady who possesses a powerful but intractable organ, made choice of Haydn's aria been *The Creation* "With verdure clad" and Cherubini's "Ave Maria" (clarinet obbligato, Mr. Chatao), but neither of which seemed suited to her capabilities. The gentleman, who seems to be rapidly rising in estimation, added to his reputation by his artistic and unaffected rendering of the aria "Love in her eyes," from Handel's *Acis and Galatea* and of a couple of songs by Schumann and Mendelssohn, accompanied on the pianoforte by Mr. Henry Gadsby.

The third concert commenced with the late Sir W. Sterndale Bennett's overture to Lord Byron's poem "Parisina" (Op. 3), composed in the year 1835, while its author was still a student of the Royal Academy of Music. Though composed so long ago, and performed for the first time at a concert of the Philharmonic Society in 1840, and subsequently in 1848 for reasons into which we need not now enter—it was only again performed as published during its composer's lifetime. At his death it was one of the first of the treasures which he left behind him to be brought to light, and was revived at the Crystal Palace, after an interval of twenty-seven years, on the 6th March 1875. It has since been published in full score by Messrs. Kistner of Leipzig, the copyright for England having been secured by Messrs. Augener and Co. Though it is more properly to be regarded as an impression of its author's feelings on reading Lord Byron's poem than as an attempt to illustrate any particular portion of it, it has been recognised, and we think justly so, as the most vigorous the most concise the most individual, and the most artistically finished of all Bennett's concert overtures. Two works as antipodeal in character as could well be imagined, were heard at this concert for the first time at the Crystal Palace. These were Schubert's symphony in B flat, No. 2 (MS.) and Saint-Saëns's symphonic poem "La Jeunesse d'Hercule" (Op. 50). We have said "for the first time at the Crystal Palace, but in the case of Schubert's symphony it seems more than probable that though it was composed as long ago as 1815 when Schubert was but seventeen years old, it was now heard actually for the first time in public. That it has at length been brought to life is due to the enthusiasm of Mr. George Grove, who, on the occasion of his visit to Vienna in 1867 succeeded in procuring it, together with other important works

of Schubert's is an unmerited oblivion. That it would turn out to be a second No. 9 was not to be expected, but it must have been listened to with interest by all who heard it, whether worshippers of Schubert or dispassionate critics on the precise rung on the ladder of musical genius which should fairly be assigned to him. Some, no doubt, would be inclined to smile at the fact that the influence of Haydn and Mozart is but too apparent in at least three of the four movements of which it consists, but none would deny the germs of individuality to be found in the finale. And, all owing for the date at which it was composed, none who are alive to the value of music of a pure, healthy vigorous, natural, and unaffected style would have listened to it without pleasure. As a lesson to young composers it is instructive of the fact that absolute originality is not to be sought for at the outset of life, as well as of the progress towards it which may be made in the space of thirteen years that the genius of it was invaluable. On this score it was to be regretted that it was not immediately followed by a performance of Schubert's great symphony in C. In his symphonic poem, "La Jeunesse d'Hercule," M. Saint-Saëns has sought to furnish a musical illustration to the oft-told story of the Choice of Hercules. In a series of six movements, or more strictly speaking, six changes of *tempo*, he has tried to depict in turn the hesitation of the youthful Hercules between virtue and pleasure, the temptations to which he is exposed by Sylphs and Bacchanals, his heroic determination, and final choice of virtue. Listening to the work for the first time, and without previous preparation, one could not but be impressed by the beauty of much of its tone-colouring, for as regards instrumentation, M. Saint-Saëns is unquestionably a master of his art. But the general result was one of disappointment, for the climax which we repeatedly seemed to be nearing never came. Señor Sarasate again appeared as solo-violinist this time as the opponent of Mendelssohn's concerto, his superb rendering of which elicited the heartiest applause. Accompanied on the pianoforte by Mr. Robert Benziger he was further heard in his own admirable arrangement of Chopin's well-known nocturne in E flat, and an air being recalled, in a Hungarian air but which was unfortunately brought to an abrupt termination by the breaking of a string. The vocalists were Mlle. Redeker and Mr. Robert Hilton. Mlle. Redeker was heard in a recitative and prayer from Max Bruch's *Odysseus*—a work announced for performance at Liverpool on the 23rd ult., and of which we hope some day to give an account—and in a couple of songs by Schubert and Mendelssohn. Mr. Robert Hilton, a baritone-bass, on this his first appearance at the Crystal Palace, made a favourable impression by his rendering of the aria "Se on bell'ardire," from Handel's *Ezio*, and an old-fashioned song, "The Diver," by E. J. Loder.

THE twentieth season of Monday and Saturday Popular Concerts, under the direction of Mr. S. Arthur Chappell, is announced to commence on Monday evening, the 12th inst. For the two series of twenty-one evening and twenty morning performances the following artists have been engaged:—Misses Anna Mehlig, Agnes Zimmermann, Ida Henry, Haas, Marie Krebs, and Mr. Charles Hallé (pianists); Mme. Norman-Néruda, Mdlle. Joachim Strauss, and Mr. J. Ries (violinists); Mr. Zerbini (viola); Sig. Piatti (violoncello); Sir Julius Benedict and Mr. Zerbini (accompanists); Messrs. Sims Reeves and Santley (vocalists).

MR. J. S. SHEDLOCK, to whose laudable efforts to popularise classical chamber-music in the neighbourhood of Bayswater we have more than once had occasion to revert, has, in company with MM. Wiener and Ilgner, announced a series of four Classical Musical Evenings at the Victoria Hall, Archer Street, Bayswater. The programme of the first concert (Oct. 24) was devoted to Mendelssohn, but with F. Kiel's pianoforte trio in C minor (Op. 33) to the second part. For the remaining three concerts (Nov. 7 and 21, and Dec. 5) Schumann, Beethoven, and Schubert will be drawn upon in turn, trios by Mozart and Rubinstein being included in the scheme.

HERR HEINRICH FRANKE has announced a fourth series of four chamber-music concerts at the Royal Academy of Music, to commence on the 30th ult., and to be continued on successive Tuesday evenings.

THE scheme for the Sacred Harmonic Society's forty-sixth season includes an English adaptation, by Mr. Arthur Matthison, of Rossini's Biblical opera, *Mosè*, but with the ballet music omitted. In addition to the usual round of well-worn oratorios, repetitions of Professor Macfarren's *St. John the Baptist* (why not *Joseph*?) and Dr. Crotch's *Palestine* are held in view.

Musical Notes.

ON the 3rd of August the Meyerbeer prize given by the Königliche Academie der Künste zu Berlin, was awarded to the talented young composer Herr Arnold Krug of Hamburg, who had already gained the Mozart prize at Frankfurt-am-Main, and that awarded by the Musikalische Gartenlaube at Leipzig. The premium is 4,500 marks (about £225), with the obligation to live six months at Rome, and at Paris and at a different town in Germany. The prize entrance consists of a one-act tragic opera, *Hassan Tod*, an eight part double vocal fugue, and a concert-aria for full orchestra. The following gentlemen were the judges:—Oberlandes Ingenieur and President der Senats, Wilh. Taubert, Professors F. Kiel, Joachim, H. Dorn, Gustl. Stern, R. Wüerst, Martin Blumner, Haupt, Kullack, Bellermann, F. Commer, Schneider, Hofkapellmeister Eckert and Radecke, and Concertmeister Hubert Ries.

THE musical citizens of Glasgow have an unusual treat in store for them in the forthcoming series of 9 new concerts organised by the Glasgow Choral Union, and to be held in the magnificent new hall erected in Granville Street, the opening of which is to be inaugurated by a performance of the *Messiah* on the 15th inst. Of these nine concerts, three will be choral and an orchestral. An interesting feature of the choral concerts conducted by Mr. H. A. Lambert, two of which will be devoted to the *Messiah* and *Elijah*, will be the first performance on the 15th inst. of a new cantata, *The Lady of the Lake*, composed by Professor G. A. Macfarren. For the six orchestral concerts, the services of Dr. Hans von Bülow as solo pianist and conductor have been secured. The programmes which have been drawn up with much skill and a vigorous determination to instruct as well as to please, are so exemplary and so replete with interest that we regret we have not space to quote them in full. The first (Nov. 16) appropriately superscribed *Ab Jove Principium*, is devoted exclusively to Beethoven, that of another (Dec. 14), an historical symphony concert, no less appropriately having for its motto the words, *Nec sinere eit vorum gradum*, includes Bach's suite in C, and symphonies by Haydn ("La Reine de France"), Mozart (G minor), and Beethoven ("Pastoral"). For the others, which are more cosmopolitan, twenty-two composers have been drawn upon, but one of whom appears twice. Interesting and comprehensive as is the scheme put forth, it must have been by a strange oversight that a either Chopin or Schumann is included in it.

ARRANGEMENTS of six concerts in aid of the Newcastle Infirmary to be held in the Town Hall, Newcastle-on-Tyne, under the direction of Mr. W. Rea, on the 5th inst. and five following days, might fairly have been announced as a "grand musical festival." Their object being a purely charitable one, for which Mr. Rea and his famous amateur choir have volunteered their services, it is not surprising to find that the scheme put forth includes such well-known and attractive works as the *Messiah*, *Elijah* and *Stabat Mater*. But as less familiar among the choral works are included Mr. Henry Smart's cantata *The Bride of Dunkerron* (for the first time in Newcastle), the finale to Mendelssohn's *Lorelei*, and a new sacred cantata, *Hezekiah*, by Dr. Armes. The instrumental selection includes Mendelssohn's pianoforte concerto in G minor (Mr. W. Rea), the overture to *Ruy Blas*, and Italian symphony; Beethoven's pianoforte concerto in E flat (Mr. Walter Bache), and C minor symphony; besides overtures by Nicolai, Weber, and Rossini, &c. The principal vocalists engaged are Misses Edith Wynne, Anna Williams, Henrietta Tomlinson, Patey, Helen d'Alton; Messrs. E. Lloyd, Bernard Lane, Lewis Thomas, R. Perry, and Foli, with a band and chorus of 250 performers.

MESSRS. NOVELLO, EWER & Co. propose to found, from scholarships at the Royal Academy of Music and the National Training School for Music, to be filled up at an early date.

THE following gentlemen have satisfied the examiners for the degree of Doctor of Music in the University of Oxford:—H. Keeton, New College and the Cathedral, Peterborough; and W. H. Saunster, New College, and Cambridge Street, Hyde Park; and for the degree of Bachelor of Music, J. Barrett, New College, and Tenterden Street, Lincoln; R. A. Bosanquet, Christ Church, and Penshurst, Kent; T. H. Collinson, New College and North Road, Durham; H. W. Harding, New College, and Sidmouth; J. W. Hudson, New College and Spring Bank, Hull; H. Walmsley Little, New College, and Bernard Street, London, W.C.; H. T. Pringuer, New College, and the Glen, Redhill; F. J. Sawyer, New College, and Lambeth Road, London; and G. F. Sims, St. John's College, and Holywell, Oxford. The examiners were Professor Sir F. A. Gore-Ouseley, Bart., the Choragus, C. W. Corfe, Mus. Doc., and E. G. Monk, Mus. Doc.

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MR. HORTON C. ALLISON who graduated as Mus. Bac. in February last, has since proceeded to the degree of Doctor in Music of the University of Dublin. The performance of his "Acis," as the exercise for degree it here termed, took place in the dining-hall of Trinity College Dublin, on the 19th ult. under the presidency of Professor Sir Robert Stewart. It consisted of a sacred cantata, entitled *Prayer*, for four solo voices chorus, and orchestra, followed by a concerto for pianoforte and orchestra.

Don Giovannes Thompson, or "Too many Strings to his Bow," a new comic operetta, by Elsom Norton composer of *The Rose and the Ring* &c. was produced at the Royal Irish Academy of Music on the 15th of September and has been favourably spoken of by the Irish papers.

HERMANN GOETZ'S opera *Francesca von Rimini* which was left in an unfinished state at his death and in accordance with his wishes has since been completed by his friends J. Brahms and Ernst Frank was performed for the first time in public at Mannheim on the 30th of September. Accounts agree in pronouncing it in no way inferior to the *Taming of the Shrew*. Together with others of his posthumous works, it is shortly to be published by Kistner, of Leipzig.

DR. HANS VON BULOW it is said has been appointed conductor of the Hof Theater at Hannover and will enter upon his duties there at the commencement of the new year.

TO CORRESPONDENTS.

A. H. (Königsberg).—Yes. On the occasion of the late performance of Bach's *Magnificat* at the Leeds Musical Festival Franz's version was made use of.

G. T. (Falmouth).—Chopin's song "Das Ringlein" (The Ring), is published by Messrs. Augener & Co. An English version of seventeen Polish songs, translated through the German of Ferdinand Gumbert, by the Rev. J. Troutbeck has recently been issued by Messrs. Stanley Lucas, Weber & Co.

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DECEMBER 1, 1877.

ANTON RUBINSTEIN

A RETROSPECT.

By Fr. Nizcks.

FOR a long time the conservatives in music had it all their own way in England and the state of the art was consequently one of stagnation. Latterly a fresh current has begun to flow into the dead pool, and new life and activity, full of bright hope for the future, are the result. Conservatism may now do good service in dragging, checking the inconsiderate and headlong adoption of the new, as there is a party of progress strong and brisk enough to act upon it in a spur, pricking onward those who otherwise would hold too tenaciously and exclusively to the old. Thus, with the growth of liberalism, there has risen a greater tolerance even among the most orthodox. Formerly every musician of a pronounced individuality that visited this country had to run the gauntlet of the champions of conservatism, and so severe a passage was it that many a one succumbed, and some turned back before they had gone far. At the present day new comers are, on the whole, received with less suspicion and exclusiveness. The change is, perhaps, in part owing to the artist that, more violently than any other, shook the pillars of tradition, and had the boldness and strength to make a dear and victorious stand when the infallible judges of what is beautiful, who had driven Rubinstein away a few years before, held it to be their duty to rise against him. The one man. I mean, as no doubt you have guessed already, von Bulow. Now it is beginning to dawn upon the arbitrators in matters of taste, that more than one interpretation of a work of art is possible, without all but one being wrong; and some day, let us hope, it may even flash upon them with the brightness of a mid-day sun, that no one interpretation exhausts the sum of a great composer's intentions, and that all interpretations are true only to a certain extent. But more of this anon. I now come to the event which gave rise to these considerations, namely, Rubinstein's last concert tour in this country. The one thing in connection with this artist's reception which must have struck every attentive observer is the contrast between the enthusiasm of the audiences which crowded his concerts, and the cool, chilling and often wholly adverse criticism of the press. That the upholders of tradition did not befriend him cannot surprise any one, that the men of more liberal views should withhold their support, and even turn against him must have been a puzzle to many. It has been suggested that Rubinstein's hostile attitude towards Wagner may have influenced (unconsciously perhaps) the partisans of the great master of modern musical drama in their judgment of the Russian pianist and composer. Whether this explanation is well founded or not I do not venture to decide, nor, indeed, it would be difficult for any one to do so. However, looking at criticism as a whole, without distinction of party, one may say that what it in some instances accomplished is truly fabulous. As a specimen, I will quote a passage from an article by a well known writer in one of our chief musical papers. "Disregarding the marks of the composer," he writes, "clipping rests, and playing wrong notes can scarcely we should imagine, be considered improvements even by those who are so 'highly developed' as to look with contempt upon the 'purists,' who reverently set the author of a work above themselves." The writer of the above, judging from what he says about Rubinstein, seems to have found nothing to admire in the great pianist's playing—the bad qualities so far outweighing the good that the latter might be wholly ignored. Now it is this dwelling on faults and concealing of virtues, or at least the giving of disproportionate prominence to the former, which I thought reprehensible in many of the written criticisms of the time. To be sure, Rubinstein is not perfect. He is a bright star, but one that does not shine with a steady light. He is subject to moods. But although Ernst played at times so out of tune that nobody could listen to him was he not still one of the greatest violinists the world had seen? I know no pianist who makes a deeper impression upon the audiences than Rubinstein, and again, none of the same artistic importance who offends senses in spirit of contradiction in the mind of the cultivated hearer. The impressiveness of Rubinstein's playing arises from its spontaneity; the waywardness and inequality flow from the same source. Indeed, you cannot have the peculiar excellences without the corresponding shortcomings. The warm life of spontaneity and the unswerving accuracy of clockwork will never be found in one and the same person. A few extracts from two notices by a French critic may find a place here, as his remarks are to the point, and will give me an opportunity to advert further to some of the charges made against Rubinstein. As far back as 1858 M. Scudo wrote: "We already know M. Rubinstein, we were among the first to do justice to the vigorous and powerful talent of this artist, who has not yet attained the number of years to become the first pianist in Europe. M. Rubinstein possesses a peculiar aptitude in seizing the style that suits the music of each master; he combines power with grace, he plays the delicate works of Chopin as well as those of Beethoven or Weber, when he does not allow himself to be carried away by the vainglory of wishing to prove too much, thereby overshooting the mark, as was the case in the Concertstuck by the composer of the "*Freischutz*." Rubinstein does, indeed, sometimes try to prove too much the consequence of which is as will be generally admitted, that he overshoots the mark (his rendering of Chopin's A flat Polonaise and of Schumann's Etudes symphoniques, may occur to the reader as instances in point) only it is not the vainglory of shining, but the ardour of his nature which prompts him. If Rubinstein is to be blamed for any fault it is his want of self-control. But to return to M. Scudo: "It is impossible to hear anything comparable to the march from Beethoven's *Ruins of Athens* arranged and performed by M. Rubinstein. It is as if a whole orchestra *danced* (*brait*) in his fingers of steel, which flash out the strange sounds of the savage music, conceived by a very civilised genius. I very much admire the bearing of M. Rubinstein who does not give himself the airs of a hero of romance, but seems before his fingerboard as it becomes a great artist who respects the public whose votes he seeks." In a notice written by the same critic in 1857 there are some remarks which are especially noteworthy on account of their bringing out graphically a fact which the public at once understood, but which many of the critics overlooked. Although some of the statements with which the writer begins are rather bold and not most true only in a general way I prefer giving the passage in full. "After all the piano is played only in Germany, as the violin is naturally played only in Italy. The Corellis, Tartinis, Pugnanis, Viottis, Paganinis—that is to say the greatest violinists in the world—were all Italians, as Bach, Haydn, Mozart

Beethoven, Hummel, Weber, Mendelssohn, Chopin, Liszt, Thalberg, the illustrators of pianoforte music, as well as the most eminent artists who have most thoroughly mastered the mechanism of this difficult instrument, were born on the other side of the Rhine. No doubt the pianoforte is cultivated with success in France, and there, perhaps, are to be found the best school of violin playing and the most perfect orchestras in Europe. Nevertheless, these are there only the results of a tendencious will, lacking the spontaneity of nature, without which nothing great is possible in the arts. At the end of a few years the sap of inspiration is dried up; one knows no longer what mediocrity to devote one's self; one tires of hearing so many poor fellows hammer out sounds without ideas. Happily, there comes all on a sudden a real artist like Chopin, Liszt, Thalberg or M. Rubinstein, who raises the public taste, and opens new horizons. Hiller has the importance of Rubinstein, "he opens new horizons;" he teaches you what you have not understood till he made it clear to you; in short, he makes you feel that you have before you a "real artist" one by the grace of God, as well as by his own industry. Now one other short passage. "His prodigious execution, dominance, the fervour and impetuosity which one admired in Liszt, and the delicacy of touch which characterised the playing of Chopin. No difficulty arrests Rubinstein. He masters his instrument as a Cossack of the Don masters his full maned long tailed horse, whose savage ardour he bridles at will." The French critic, struck with the indomitable spirit and impetuous character which speak out of the pianist's performances, hits here on a happy simile. Nothing could better describe certain characteristics of his playing. This indomitable spirit and impetuosity often so beautiful in their manifestations and achievements, always so imposing are the cause that the strong individuality of Rubinstein comes at times too much into the foreground when he interprets the works of other masters. They make him overstep the latitude which must necessarily be allowed to executants, but the liberties taken at a moment of enthusiasm, a slip of the memory or of the hand do not justify the language used by the first-mentioned critic. For Rubinstein is too true an artist to set himself intentionally above the author of a work. I therefore repeat that the proportion of praise and blame meted out to Rubinstein was not just. And as to the opinion that the executant has "to set the author of a work above him still," true as it is, it is more easily said than acted upon. What *are* the intentions of the author? Can you trust to the signs? Or is a tradition a sure guide? The inadequacy of the signs is pointed out by Liszt in the preface to the score of his *Festklänge*. He says there: "By the minute employment of the usual signs and expressions I have tried to make my intentions with regard to the *nuances* accelerations and retardations as clear as possible; nevertheless it would be an illusion to believe that one can fix on paper what forms the beauty and character of a performance. The talent and the inspiration of the understanding and executive artists alone possess the secret of it and the portion of sympathy they will be good enough to accord to my works will be the best pledge of their likeness." So much for signs. As to tradition little need be said. Every one knows what changes the songs of the people undergo in the course of time, and in the passage from one province to another. We know this because we possess the earlier forms of many of these songs in notation. Now, if tradition allows such changes to take place in the things which are fixable by signs, how much greater will be the changes in what is less palpable and not fixable by signs? The degree of correctness in the interpretation of a musical work is proportionate to the degree of sympathy existing between executant and composer. If the composer plays his own compositions, even he fails sometimes to be in sympathy with himself—*i.e.* with his own self of another hour. Indeed as Mendelssohn very wisely remarked it is *überhaupt mit einer musikalischen Tradition ein schlimmes Ding*. Whatever precautions the composer may take he is still to a great extent at the mercy of the executant. For unless the spirit of the composition is understood by the latter and not merely the notation deciphered, the author fares badly. But a composer can only be fully understood and interpreted by a nature which is the exact counterpart of his own and which possesses all the physical means and that proper degree of artistic development in the expression of the meaning read. As there are no two lines, no two limbs exactly alike, so there are no two minds which in some particulars do not differ from each other. Accordingly you will always get only a partial interpretation of the composer's intentions, an interpretation which falls short of the subject interpreted, and must fall short, firstly, because of the want of the adequate understanding, secondly, because of the want of the necessary means of expression, thirdly because of the colouring imparted to it by the interpreter's individuality—that is, if he happen to have one. And if he has none, or one not sufficiently developed, his interpretation is not worth having. A borrowed individuality does not mend matters much, it is like *plat recuit*. Be a pupil's reading of a master piece ever so correct an imitation of his teacher's playing, it will nevertheless have but small artistic value except as regards technique. Depend upon it, wherever an interpreter shows real insight into an author's meaning, you find his own individuality likewise impressed upon the interpretation. Vigorous mental power and fine emotional perceptivity are unperceivable without a pronounced individuality. He, therefore, who lacks the last, cannot be in possession of the two former, and consequently cannot comprehend other natures, and cannot follow their train of thought and feeling. If you wish a spiritual interpretation, and not merely a mechanical reading of a work of art, you must take an admixture of the executant's individuality into the bargain, and I think one may well make that allowance to the man who "opens new horizons."

And now I will try to contribute a few touches to a sketch of the artist Rubinstein. What strikes one first in his playing and in his compositions also is an all-pervading freshness and air of originality, that tells us at once that the epithet of the transient is a faithful reflection of the man. All is healthy and strong. The health seems to be indestructible and the strength is so exuberant as at times to burst out irrepressibly and tumultuously with a Titanic animality. Passages in his works and moments in his pianoforte performances will no doubt suggest themselves to the reader. But the Titan who now ejaculates words of command or imprecation, who raises or limits colossal works with superhuman strength, who grasps his enemy with iron hand, breathes out to the next moment his love and tenderness in fond whispers, and his hands stroke as softly as no hand of woman ever did. In short, a healthy manliness is the chief feature of his character. With the morbid, the *Weltschmerzliche* (the world weary, if I may say so), the vague, the dreamy, the transcendentally sentimental he has nothing to do. He shows a predilection for great canvases and grand and simple subjects. He is less successful in miniature-painting, and in things that require much attention to detail. That is not said in ignorance of his many shorter pianoforte pieces and songs, some of which are very

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beautiful, but in which it is impossible to overlook his *penchant* for grandeur and breadth. Then he walks rather the broad highways than explores the narrow by-paths of feeling. I suspect there is more vitality in his instrumental than in his vocal music; but my acquaintance with the latter is not comprehensive enough to allow of my asserting this. Rubinstein belongs to no school; he is too independent for that; neither, I think, will he found a school; to do that he would require to have greater originality than he has.* In his more frequent manner As the form of his countenance shows some similarity with that of Beethoven, so also does his characters expressed by his music. He has something of Beethoven's sweep, grandeur, and massiveness; but he lacks Beethoven's power of digesting, sifting, evolving, and ordering. He is not fastidious enough in the choice of his thoughts—he does not know how to wait for the happy moment, and hence we find in many of his works commonplaces side by side with noble thoughts. Indeed, he has published much that is unworthy of him, and only a few of his greater works attain that perfection of contents and form which satisfies all claims that may justly be made on a work of art. Still, there are some works among his numerous productions which, being free from disturbing elements and gross imperfections, may be enjoyed wholly and fully. Such are, for instance, the sonata, Op. 39, for piano and violoncello, and the "Ocean" symphony (especially the first movement, less the last one), &c. But whatever Rubinstein's compositions can be reproached with, at least it cannot be with want of nerve and verve. And now I will conclude these remarks with a wish that the great artist may soon visit us again, and then find everywhere the recognition he deserves.

GÖTZ'S *FRANCESCA DA RIMINI*

It is but two years ago that the theatre at Mannheim had the merit of bringing out Götz's first opera, the *Taming of the Shrew*; it has now had the privilege of introducing to the public his second—and, alas! his last—opera, *Francesca da Rimini*. The production of this work was looked for with unusual interest, for the great and deserved success of his first opera had given rise to very high expectations for the future, and it was naturally an interesting speculation whether the composer would master so grand and dramatic a subject as that of Francesca with the same felicity with which he had mastered Shakespeare's wayward Kate.

And Götz has not disappointed his friends; nay, *Francesca da Rimini* has surpassed their most sanguine expectations. It has now been given at Mannheim four times, and though as yet it only exists as MS.† I need not apologise for briefly discussing the leading features of a work which appeals so warmly to our sympathies—not only by its intrinsic merits, but by the exceptional circumstances connected with its completion and production. And assuredly to review *Francesca da Rimini* is at once a pleasing and a sad task; pleasing, because it is a work revealing singular heauty of thought and style; sad, because a young and talented composer wrote it, so to speak, with one foot in the grave, and not only did not live to witness the success it has achieved, but was even denied the satisfaction of completing it.

The touching drama in which Francesca da Rimini, her lover Paolo Malatesta, and Lanciotto Malatesta, Duke of Rimini, were the chief characters, was enacted at the Court of Rimini during Dante's lifetime, who, an exile, had found a powerful protector in Guido da Polenta, Duke of Ravenna, and Francesca's father. The incomparable lines in which the poet has immortalised his benefactor's unfortunate daughter, and which form one of the brightest gems of the 'Divina Commedia,' are familiar to all readers of Dante; and Götz's opera seems to echo the sympathetic tone in which Dante addresses Francesca's shadow —

"La mia Francesca, i tuoi martiri m'ingrossa
M'fanno triste e pie!"

The history of the heroine which Leigh Hunt made the subject of a poem has more recently been dramatised by Silvio Pellico and by Paul Heyse, and Götz's admirable libretto is chiefly from his own pen; but the plot is so well known that I need only notice the leading incidents of the dramatic action, which Götz has distributed over three short acts.

Guido da Polenta, Duke of Ravenna, has induced his daughter, Francesca, to become the wife of Lanciotto Malatesta, Duke of Rimini, as the only means of putting an end to the feud between the two rival houses. She had at last consented to the hateful union, believing her lover, Paolo Malatesta, Lanciotto's brother, to have found his death in the Sicilian war. But the report of his death proves false; he returns, loaded with military honours, and, not aware of Francesca's forced marriage, hopes now to make her his own. Francesca, dreading a meeting with him whom she had never ceased to love even when she thought him dead, refuses at first to receive him. But both Lanciotto and her father, ignorant of the true cause of her refusal, insist; and at last she yields, though with a sinister presentiment that her fate is sealed. Francesca and Paolo meet; their passion revives, and the flame is only fanned by the knowledge that she was forced to become Lanciotto's wife for political ends and under the plea of her lover's death. But they are surprised by Lanciotto. Paolo is thrown into prison, and a tribunal of monks condemns both Francesca and Paolo to death. Francesca's father offers to obtain Paolo's release if the lovers will renounce each other. They are once more brought together, but only to affirm that death alone shall separate them. Lanciotto surprises them a second time, and, suspecting a conspiracy to effect their escape, plunges his dagger into Francesca's heart. She dies in her father's arms, blessing the dagger that ended her misery. Paolo is rescued by his men, who have come to claim their general, and rally round him, and Lanciotto is led away by the priests.

Götz's libretto departs from the historical version of this celebrated drama in one or two important particulars. According to the latter, Lanciotto, Duke of Rimini, was a hateful, ugly, and deformed man—a son of Richard III., as Götz's version he is an imperious, stern, and jealous, but a stately, imposing personage. Again, we know that Lanciotto murdered both his wife and his brother, whereas Götz allows Paolo to be rescued by his men. Nor is it likely that Guido, the Duke of Ravenna, who did not scruple to force a repulsive marriage upon his daughter to secure peace with a rival duke, was the feeble old man of the Polonius type, whose part in Götz's opera is rather a humiliating one. I cannot help thinking that the dramatic force of the whole would have been enhanced had the historical version been retained in its integrity,

* To avoid misunderstanding, I will add that Rubinstein at no time of his life was a plagiarist, or even imitator, but his originality is considerable and not wholly reducible to predominant of nationality, but that the forms of his thought and expression are out of that projecting kind, if I may say so, which impresses itself clearly on one generation and extends its *traceable* influence far into the future.

† *Francesca da Rimini*, edited by Franck, is now in print. Publishers: Kistner and Co.

indeed there seems no apparent reason for departing from it. But the character of the heroine is drawn with exquisite taste. The intense passion of an Italian Leonora is tempered by the poetic ardent of a Gnevera or an Elsa. Nor is the libretto wanting in those graceful and homely touches by which it contrasts so favourably with the conventional high and dry libretto style of so-called "grand opera."

In the musical treatment of his grand subject, Götz has been faithful to the polyphonic form and lyric style which made his first opera so attractive. As the *Taming of the Shrew* abounds in melody so is *Francesca* an embodiment of pathetic airs and ensembles, coupled and interwoven with graceful arioso recitative. The concerted numbers of the more are patterns of neat, clear, original, and effective writing. The instrumental colouring though full is most judiciously subdued throughout, and is marked by an extremely sparing use of brass instruments. In short, the whole work partakes of pure refined music, and confirms the opinion I ventured to express on a review of the *Taming of the Shrew*—that Götz combines in a rare degree that peculiar genius of Gounod which almost spent itself in *Faust*, with the depth of Schumann.

The part of Francesca is written for soprano, that of Paolo for tenor. Lanciotto is baritone, and Guido da Polenta is bass. Francesca is undoubtedly the most difficult as it is also the most dramatic part, and the part of Paolo is worthy of a greater tenor than Mannheim boasts at present. Lanciotto's part is highly effective, whilst that of Guido da Polenta rather lacks vigour. The most beautiful of the three acts is unquestionably the second which culminates in the meeting between Francesca and Paolo, their surprise by Lanciotto, and the *dénoûment* of the drama. The duet between the lovers is of surpassing beauty and its climax has—though in a more refrained or shall I say purer form?—something of the swing and abandon of the great duet of Tristan and Isolde about it.

This rapid sketch will suffice to show that in this posthumous work Götz has left us an opera of the very first order, not only quite little equal to his *Taming of the Shrew* as regards wealth of melody, original treatment, affection and refined writing, but it shows greater depth and breadth, and is, I think, more transparent—more mature than his first opera. Götz must have been deeply imbued with the mournful strains in which Francesca relates her sad story in Dante's "Inferno;" for through the whole work there runs a certain vein of sadness, and the predominance of string instruments—the frequent employment of muted strings and cello obligatos impart to Francesca's airs an unmistakably soft plaintive, almost ethereal character. In this respect, the tone of the opera is not unlike that of an elegy; and it was probably not without a sad presentiment of his own approaching end that the composer introduced in the last act of his last work the mournful chorus, "Medio vitâ in morte sumus!"

Götz did not live to complete *Francesca*. The completion and production of this beautiful work are due entirely to the active conductor of the Mannheim Opera, Franck. His disinterested devotion to the task he had undertaken, and his exertions to produce *Francesca* in a manner worthy of his friend, deserve the highest praise. He scored the whole of the third act from Götz's sketch, and the overture is entirely his work. Like a true artist, he abstained from disturbing the unity and continuity of the work of which he is the distinguished shepherd, and so entirely has he carried out the intentions of the composer that it is impossible to trace in it any but Götz's own pen. I understand that after completion, the opera had the advantage of a final inspection by Brahms.*

The performance at Mannheim showed by its admirable precision of solo and ensemble, the infinite labour which Franck had bestowed on the rehearsals, a labour but lovely appreciated to its full extent by a fastidious audience; for the performance, it may with truth be said, *c'est ce qu'on voit*, the labour preceding it *c'est ce qu'on ne voit pas*. And the labour was the greater in this case because the Mannheim Theatre, though it boasts an excellent band cannot command first-rate artists. But a performance like this has, at any rate the great advantage of being original and inspired by the master.

Franck has just accepted the post of conductor at the Frankfort Opera, and doubtless *Francesca* will not only be produced there but follow in the path of the *Taming of the Shrew* now a standard opera on all leading German and Austrian stages. Will these beautiful works in their turn be produced in London? This is, perhaps, too sanguine a hope; but that they should be produced is nevertheless, in consummation devoutly to be wish'd."†

C. P. S.

GOUNOD'S OPERA, *CINQ MARS*

MESSRS. SCHOTT AND CO. have just issued a pianoforte score of this the last published opera of M. Gounod, which was produced with so much success recently in Paris. The libretto by Messrs. Paul Poirson and Louis Gallet well designed and full of dramatic incident, does not however present so great an object of interest for musical readers as the enhancement of the music with which it should be the present purpose to deal. With this view a short and running commentary upon the several pieces composing the opera is here offered.

Cinq Mars is not, strictly speaking, an opera so much as melodrama, for the main part of the dramatic action is carried on without the aid of music which is only used to illustrate the more forcible dramatic situations. It is said, however, that Gounod is revising and setting the dialogue to music for the purposes of grand opera—the present edition has only the music as it has been already performed.

In the long acts there are twenty-six pieces, all more or less marked by that individuality of character for which Gounod has made himself distinguished among the writers of his nation. The several *morceaux* have all the lighter grace of the French school and many have an additional undercurrent of solidity the result of a daily study of Palestrina and other later writers of the severer ecclesiastical school, as well as a demure to make the music of the style in vogue at the date of the drama. There is, undoubtedly, a general flavour, so to speak, of a characteristic colouring peculiar to the period of the time at which the action of the drama is supposed to occur, and this goes a long way towards giving art in value to the general design. In some of the details may be observed certain phrases and turns of thought already familiar as well in Gounod's own works as in those of other writers. Still as illustrating the dramatic action, there is doubtless much that is both clever and appropriate while at the same time the question whether

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* The result of this was that Brahms so thoroughly approved Herr Franck's share in the work, that the credit of the task of completing his friend's opera entirely belongs to him.—ED. M. M. R.

† An English version of the *Taming of the Shrew* having already been published (by Messrs. Augener and Co.), its performance in London will doubtless follow in due course.—ED. M. M. R.

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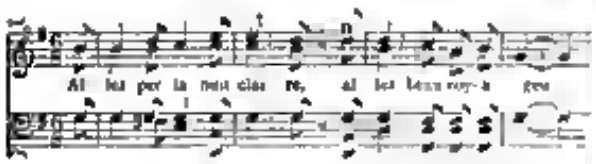
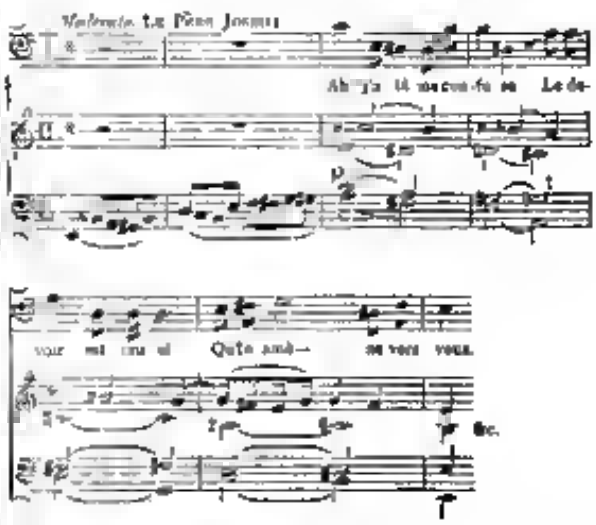
Cinq Mars would have made the composer's reputation, or would have commanded special attention had he not been the author of *Faust* and *Marguerite*, still remains an open question. The prelude to *Cinq Mars* recalls most strongly the opening of *Faust*, and the first scene and chorus, though not exactly note for note with certain parts of the garden scene in the same opera, brings it most vividly to the mind of the hearer. The form of the Chorus No. 3, "Reine, je serai reine!" and the construction of the rhythmic accompanying the recitative, of which he makes frequent use, will be recognised by all who know even a little of Gounod's music.

The Chorus No. 4, which follows, has the first real set melody which has as yet appeared. It is lively and tuneful, but, unfortunately, it carries with it the suspicion of being a reminiscence rather than an invention, and if it is not actually like some one particular tune, there are hundreds that are like it—more especially among the German *Lieder*.

It is set for tenors and basses, and would probably be effective, for the form of it is agreeable, the melody tuneful, even if it is not original. The recitative and most lena "Non resplendissante" which succeeds the next number, is but another version of "Salve Dimora," yet is nevertheless elegant as a composition, and, as far as can be judged by the pianoforte score, is well designed for instrumental effect. The duo for Cinq Mars and Marie the last piece in the first act, is a fine piece of impassioned writing fully worthy to rank with the best of the efforts of the composer as well in this opera as elsewhere.

After a short prelude the second act commences with a chorus of a lively strain, but the first striking *morceau* in this act is the song for Fontrailles, with a chorus. Here again the eminently of the melody in the serenade "Cantarina" in *Faust* will not fail to make itself observed. It is notwithstanding a fine song, well laid out for the voice, and likely to be very effective when well sung. The likeness of the melody to one already known is on particular disadvantage when both are the offspring of the same parent brain; in fact, the resemblance is to some extent a proof of its genuine, if not legitimate, origin.

The chorus, "Ah, monsieur le grand écuyer!" has a quaint rhythm and a no less quaint melody, constructed out of very simple materials, and another cavatina for Cinq Mars though short, is bright and full of passion. The concluding piece of the act—a trio for Father Joseph, Marie, and Cinq Mars—is one of the most cleverly written pieces in the opera. The treacherous make-like character of Le Père Joseph in the drama seems to be most strongly indicated by the following ingenious sequence —

The whole of this trio is very finely conceived, as regards its dramatic as well as its musical character, the exultation of the two lovers, and the *asides* of Le Père Joseph, being well wrought out.

The opening symphony to No. 13 might have been written by Handel, so thoroughly does it reproduce his train of thought and mode of expression. In the whole of this scene the music breathes strongly of the style of the early part of the last century; so, with little effort of imagination the hearer might consider that he was listening to an actual production of the period, and not to cleverly simulated music. If the character of the scoring be equal with the form of the phrases the illusion would be complete, and the hand of the duke of time would appear to have been put back most gently and deftly by the author of *Cinq Mars*.

In the dances Gounod has been no less happy. The "Danse des Bergères" has a droll and distinct pastoral character, which will make it popular in or out of the opera. In the ballet with a chorus the "Entrée des Petits Sous" of the *Billets-doux*—lively imitations of the time of Couperin and Bach—and the other portions of the ballet music Gounod has maintained his old reputation. The several movements bring so many distinct pleasures, and the whole affords a delight none the less keen because of its old-fashioned character.

One of the most pretentious scenes in the opera—"La Conjuration"—is also the least original, for it is difficult not to perceive that the model upon which it is based is Meyerbeer's "Blessing of the Daggers," in *Les Huguenots*. It, however, brings the musical out to a noisy if not to a brilliant end.

The third act has an introduction for horns, the scene being supposed to be represented by huntsmen. To English ears the phrases are familiar, Sir Henry Bishop having made them so by means of his well-known glees, "Forester sound the cheerful Horn," "With Hawk and Hound," and others of a hunting character. The resemblance is of course purely accidental.

There is an effective scene of a *quasi* recitative form, with more phrases of Gounod-like familiarity, and this is followed by a *melodrame scène* for the conspirators, in which the motives set forth in the prelude to the opera are

again used. A fine and stirring song for Le Père Joseph, "Tu t'en vas contente" in which Gounod asserts his musical individuality would probably have a grand effect when well sung; but the duet which follows for Mirza and Le Père Joseph is, if not actually vulgar at all events distinctly commonplace.

The hunting chorus, "Hallali" is exactly like every other chorus for the like purpose, probably because the number of horn passages being limited, the number of melodies capable of being constructed upon them is equally so.

The one other cavatina, "O chère et vivante image" is but a poor weak ballad of the ordinary type, and the duet for Mirza and Cinq Mars probably intended to be passionate and fervent just falls short of its purpose, and gives the idea of having been written with an eye to future usefulness in the form of arrangements, transcriptions, quadrilles, or galopades. It is a kind of melody technically known as one to "arouse the gallery" and it cannot but be regretted that the opera should be weakened, if not actually disfigured by its introduction.

The duet for De Thou and Cinq Mars, with which the opera closes is a stirring piece of writing, in which again the motives of the prelude are ingeniously employed. With this the opera ends.

The impression created by the perusal of the work as a whole, is that Gounod has added supremely nothing to our pleasures, and little to his fame by the composition; but of course it is difficult to judge finally of a work depending much upon orchestral effects by the reduced edition of a pianoforte score. A general notion of its value as a musical whole is all that can be obtained by the reading and study of the printed notes alone. In a living voice *Cinq Mars* may have a different aspect, and may possibly prove that Gounod has made a great advance—instead of a retrogression from his former work, *Faust* and *Marguerite*. If, however, present impressions are of any worth posterity will know him by his former, and not by this his latter work.

MUSIC IN GLASGOW

THE opening of the new public halls recently erected in Glasgow was inaugurated last month by a series of musical performances on a grand scale instituted by the Glasgow Choral Union, and which took place in the music room attached to them, and which forms one of the most important features. This is described as being one of the finest, as well as one of the largest, in the kingdom. Its length is 185 feet, its width 75 feet, and its height 58 feet, this measurement being larger than that of the Manchester Free Trade Hall, the Town Hall of Leeds, and both St James's and Exeter Halls, London. Among the most conspicuous features of this imposing room is an organ containing sixty four sounding stops, built by Messrs. T. Lewis and Co. London.

The inaugurative performances, which took place on the 13th, 15th, and 16th ult., included the *Messiah* of which we need not speak. Professor G. A. Macfarren's new cantata, *The Lady of the Lake*, of which we shall have an opportunity of speaking on its being performed as promised, at the Crystal Palace; and a Beethoven concert, principally orchestral, conducted by Dr. Hans von Bülow, and of which we much regret that we are not able to speak from our own experience. Recognising the occasion as one which, on account of its musical importance, ought not to be passed over in silence we, contrary to our usual custom, append an abridged notice from one of the local papers. The programme as actually performed stood thus:—

Overture in C	"Weihe des Hauses," Op. 124
March and Chorus	"Ruins of Athens"
Aria	"In questa Tomba"
Symphony No. 8 in F	Op. 93
Overture	"King Stephen," Op. 117
Six Variations on an Original Air in F major	Op. 34
Song	"Nature's Adoration"
Fantasia for Pianoforte, Orchestra, Soli and Chorus	

} *Beethoven.*

The critic of the *North British Daily Mail* writes:—

"Without intending any implied disparagement to the two concerts which had previously taken place in the new hall, we are inclined to think that most lovers of the highest and best in instrumental music will have looked on the concert of last night as the actual consecration of the house. A programme devoted entirely to the works of Beethoven—of Beethoven at his brightest and best, and these works rendered in a way hitherto unknown here, made the concert one of the memorable events in Glasgow musical experience. The symphony had, of course, been given before in Glasgow; but until last night we must admit that what the symphony really has to tell had never the chance of being rightly understood here. It is in music of this particular kind that the conventional style of correctly playing it down—if we may so translate the telling German phrase, herunter spielen—tells most fatally. The finely-pointed phrases, the nice of repartee, the graceful tender fun—all alike are lost to the unpractised ear, and fall entirely to their intended effect. What remains is only a feeble and comparatively meaningless, flow of sound. The version heard last night was full of vigorous life and refined charm. We have never heard the work more perfectly given. The orchestra is excellent no doubt, but it is useless to say again how in any even the finest orchestra it indebted to—may we may say at the mercy of the conductor. According to the modern idea—and that a most justly founded one we believe—everything rests on him, from poetic interpretation to the elementary matter of accuracy. Dr von Bülow's remarkable ability as a musician and conductor is well known. His memory and absolute mastery of all he undertakes remain an exceptional as they are marvellous. Let none doubt after this concert the power of a true master to make the orchestra follow his art to the very utmost. The concert concluded with a performance of the Choral Fantasia, such as will remain unforgettable to all who saw and heard. None but a musician of transcendent ability and power would have dared to keep the reins of leadership in the hands which were at the same time to execute a most difficult pianoforte part. Yet this Dr von Bülow did not fear to do and the result proved his entire justification. With no other leader than himself could the combined force of chorus, orchestra, solo, and pianoforte have been carried through to such fiery and triumphant conclusion. We believe that probably no other living musician could have done what Dr von Bülow did compelling his present force to a magnificent rendering of the work, and the audience to an enthusiastic appreciation such as Beethoven probably never before received in Glasgow. An apology was made for Mr Carrodus, who was prevented by illness both from conducting the Choral Fantasia and playing the violin romance in G. As a substitute for this number Dr von Bülow played Beethoven's Variations on an Original Air in F major (Op. 34). The two vocal numbers of the programme were admirably sung by Miss Patey."

LETTER FROM SONDERSHAUSEN

October, 1877

AT the close of the letter from Sondershausen that appeared in the October number of the MONTHLY MUSICAL RECORD I said that a Raff and a Rubinstein concert were announced to take place at the end of September, and that (D.V.) I would attend them and send you an account of them. While the concerts did take place on the appointed days, your humble servant was permitted to be present and in detail of his promise, he is now sitting pen in hand to redeem it. No more trying ordeal for a composer can be thought of I imagine, than that of having to provide all the material for a miscellaneous concert. Better men even than Raff and Rubinstein have failed to come out of such an ordeal triumphantly—indeed, only the choicest spirits, two,

three or four perhaps, of the great masters, would have any chance of being so—if, therefore, I say that I found a whole evening's concert of Raff and still more a whole *matinée* of Rubinstein, too much, it by no means implies that I have not a high opinion of those virtuosi. The Rubinstein programme was not fairly representative of the composer's achievements, one of interesting as the Raff one might have been easily devised, for Rubinstein, although a less ingenious craftsman than Raff is not inferior to him in creative power. The programme of the concert which took place on the evening of the 29th of September consisted of the following works by Raff:—

1. *Die schöne Müllerin*. String quartett, Op. 192 (No. 2).
2. Three songs with pianoforte accompaniment, from Op. 48 and Op. 113.
3. Concerto for pianoforte with orchestra, Op. 185 (in C minor).
4. Three songs with pianoforte accompaniment, from Op. 58.
5. Fantasia for two pianofortes, Op. 207 (manuscript—new).
6. Frühlingsklänge" Symphony (No. 8, A major), Op. 205 (new).

Of these the symphony and the fantasia are new works, the latter is still in manuscript, I shall therefore speak of them first. The four movements of the symphony are respectively named "Spring's Return" (*Frühlingsrückkehr*), "Walpurgis Night" (*Walpurgisnacht*), "With the First Nosegay" (*Mit dem ersten Blumenstrauss*), "Longing for Travel" (*Wanderlust*). As I have heard the symphony only once, and have not seen the score, I am not in a position to judge of the work. I can only record my impressions. The first movement is astir with a mysterious activity that illustrates well the movings and throbs of nature which precede the birth of spring. However, the themes seem to me to lack the impress of nobility. The second movement is the most original and most important of the whole work. Those who define music as the art which pleases the ear and pricks the imagination into an agreeable activity must reject this composition; but those who give to the musical art a wider scope will gratefully accept that wild fantastical conception, this wonderful, powerful picture, painted with all the ugliness of reality. I think I still hear the violinists teasing a melody out of their G strings, the violoncellos *pizzicato* and the woods following, and then those mad outbursts of the horns and trumpets. The third movement is melodious, and as sweet as the thing is intended to suggest. The last movement I hold to be the weakest, the reckless hurly-burly seems also to express something else than *Wanderlust*. I doubt if the symphony will become a great favourite either with musicians or the general public. The fantasia for two pianos, on the other hand, is a composition which will soon make friends among the lovers of this *genre* of music. It is true, here and there this composition does not rise above the sparkling elegance of Raff's salon-pianoforte style; but it is not without its more significant moments, and on the whole satisfies and produces a most pleasing impression. The playing of it by Mme. and Herr Erdmannsdörfer was exquisite. A better performance is almost unimaginable, as it was not only exact and well balanced, but also refined and intelligent. The concerto is a composition which rises higher, it has more dignity and more body than the fantasia; the composer, however, is not able to keep himself on the same height—the last movement does not come up to the first. Still, unless we compare the concerto with the very best of the kind, we cannot but give it unlimited praise. The concerto was executed by Frau Erdmannsdörfer-Fichtner. She plays with confidence and unfailing certainty. Her style is bold and passionate, her execution clear, both light and firm, as the occasion may demand. But at times she exaggerating boldness becomes peiness, warmth and energy of expression degenerate into violence. In short, in trying to do her best, she goes beyond what is possible for her to do. These little spots, however, are insignificant compared with the great excellences of her playing. With regard to the reading of the concerto, I may say that the first two movements were beautifully rendered but that more might have been made out of the last. The string quartett, "The Maid of the Mill" differs in form and contents from what one is accustomed to in quartetts. It consists of six movements, most of them short and light. They are entitled—1. *Der Jüngling* (The Youth). 2. *Die Mühle* (The Mill). 3. *Die Müllerin* (The Maid of the Mill). 4. *Unruhe* (Restlessness). 5. *Erklärung* (Avowal). 6. *Zum Polterabend* (For the Nuptial Eve). Of these the second is the most taking, but also the lightest the first the weightiest, the last the most unsatisfactory, and the fifth the most beautiful. The last-mentioned movement was played best. Herr Petri and Herr Wihan enacted the parts of maid and youth with the truthfulness of experienced lovers, they sighed with a sweetness which was quite bewitching. The second violin and viola parts are very subordinate in this movement, and this is the reason why the playing of it was so much more than that of the rest of the quartett. It is the old story every one will play first fiddle, but it happens that these parts are generally not so well represented as the first violin and the violoncello. Two musicians are taken out of the orchestra, may be very estimable and clever men in their way, but who have not the lightness of bow and fingers, the refinement of manner, requisite for the kind of music in question. Instead of a quartett, it is a very common thing to hear two duets, the one being played *comme il faut*, the other awkwardly and roughly. Much might be said in praise of the singing of Mme. Rabatinski-Zachariä, formerly a member of the Vienna stage, now retired with a rich husband into private life; but the shakes with which she thought fit to embellish (?) the songs disgusted me too much to allow me to speak calmly of her performances.

I now come to the Rubinstein *matinée*. The programme was as follows:—

1. Quartett, Op. 66, for piano, violin, viola, and violoncello.
2. Aria from "Feramors."
3. Concerto for violoncello, Op. 65.
4. Fantasia for two pianos, Op. 13.
5. Songs from Op. 34.
6. *Romance et Caprice* for violin and orchestra.
7. "Faust," *Eine musikalische Charakterbild*, for orchestra, Op. 68.

For the quartett which was to open the *matinée* the sonata, Op. 19, for piano and violin, was substituted. The work is a fine one, and was worthily played by Mme. Erdmannsdörfer and Herr Petri. In the last movement both did their utmost; less, however, would have attained more. That piece to be rendered effectively requires a pianist of the gigantic power of a Rubinstein, and a violinist of the same mettle and perhaps even then we should admire it as an imposing display of brute force rather than of spiritual or sensuous beauty. The concerto for violoncello had unfortunately to be omitted on account of the illness of Herr Wihan. When I heard of it at the rehearsal made me wish for a fuller acquaintance with it. The omission was the more to be regretted as the wish seemed to suit the style and taste of Herr Wihan. Frau and Herr Erdmannsdörfer played this day, as on the preceding one, a fantasia for two pianos and played it, if some mishaps were overlooked (turning two leaves instead of one, &c.), equally well. But the composition, notwithstanding its many beauties, is not wholly satisfactory, above all, it is too long. I don't know what demon suggested to me the question "What is worse than a piano?" To which, of course, the answer is the

same as that to the well known question, "What is worse than a flute?"—namely "Two."

Herr Petri had a *Romance et Caprice* apportioned to him. The *Romance* pleased me more than the *Caprice*, the principal themes of which are indeed characteristic, but the working out of which seems to me a little too *capricieux*. Herr Petri's rendering of the *Romance* left nothing to be desired. The song-like passages he played with beautifully pure flowing tone and the runs and *fioriture* with clearness and elegance. His rendering of the *Caprice* was not quite so good as in his endeavour to be energetic and fiery he is led to pay sufficient attention to the beauty of sound. This, however, is a temporary aberration of a young artist, which promises better than sentimental whining and timid groping. As to the lady I remain, for the above mentioned reasons again silent. The last piece on the programme the only one which I have not yet adverted to, was "Faust." It is an imposing work, and instinct with power; but I must confess I was unable to take a firm hold of it, unable also to perceive the connection between the character of Faust and this sensual work. The almost ceaseless surging and storming which I met with there, I do not find in my conception of Faust. Here ends my second and last letter from Sondershausen; when I write again, it will be from another part of the habitable globe. F. M. N. PEREGRINUS.

BENEVOLENCE AMONG MUSICIANS.

THERE are few musicians in full work who have not experienced the distress caused by the occasional call to relieve some fellow-labourer who has been reduced to poverty by disease, accident or misfortune. The case they are asked to soothe by contributing to may possibly be their own to-morrow; for there are many among practical musicians who do not earn enough to enable them to set aside a part as provision for future emergencies. They call to mind the many times they have helped some charitable cause and sigh to think that for themselves as well as for the members of their profession no sufficiently adequate society exists as should for them solace and comfort. It is time that the charity of musicians should begin at home. It would be both instructive and curious, and probably interesting, as well to amateurs as to professional men, if it were possible to obtain a statistical account of the amount of money collected throughout the length and breadth of the land for the purposes of charity by the agency of musical performances. Of course, the record of the statement should be confined to those performances of what kind soever in which the several executants had "generously given their services." When it is considered that at more than one concert in London alone distant sums of £1,000 or more are annually placed to the credit of the several institutions, and that equally large sums are raised in the provinces for benevolent purposes, chiefly through the kindness of musical artists, who combine to give an exceptional entertainment and forego their claim to the usual fee for the occasion, it is not difficult to believe that the cause of charity in its various phases is largely aided and strongly supported by the musical profession.

It is a fact no less singular than it is indisputable that while musicians are called upon from all sides and at frequent times to exercise their talents in aid of some deserving charity—for all charitable centres are more or less deserving—they are rarely called upon to work for an institution by which the suffering or disabled members of their own profession can be benefited. As a general rule, relief is afforded to some distressing case of poverty or affliction by means of that private operation technically called a "whip round," that is to say by inviting subscriptions in a sort of *impromptu* form among personal friends to meet the urgency of the case it is desired to relieve. Among musicians this process it must be admitted, is often very productive, thus proving the existence of kindly hearts conjoined to skilful hands. Few complain of the frequency with which these "whips round" sometimes occur. All are ready to give their mite with a kindly word to boot. A ready response is given, for the reason that most musicians know that such calls will from time to time be made upon them, and there is no precedent fund or benevolent society to which such claims can be referred. Why, then, should not this beneficence be concentrated and properly organised? Why should not a society be formed for the relief of the stricken and unfortunate who cannot or have been unable to help themselves? In the want of such a society musicians enjoy a singularity beyond all other professions and trades. The only societies existing and open to musicians are those which benefit only the *very best*. There is more than one institution which affords relief and support to its members should they require and desire such. It is true, however, the virtue of all men to be forethinking. Present prosperity is for many too often a prosperity; and when the dark day of distress comes it brings for them both blindness of heart and despair. Others there are who have not more than is necessary for their existing wants, and who cannot, though they may so wish, lay by for the time of trouble. How many there are who earn only enough to keep life in themselves and their dependants! Yet even these are always willing to help cheerfully and readily to the extent of their small means or having none of this world's goods, never grudge to exercise their talents for the benefit of a distressed brother. All this is satisfactory evidence of the goodness of heart and the kindly disposition among musicians to the cause of charity. What now is needed is that as part of this willing readiness to help should be lost, but that it should be directed into a channel by which all may derive advantage.

Musicians should promptly, seriously, and energetically set themselves to form a benevolent society of their own. The earnestness with which they work for others should be concentrated in a series of efforts on their own behalf. All musicians, and more of those interested in musicians and the cause of music, could help to form a fund which would soon become a worthy one, for the cause is worthy.

The poor we shall always have with us. Such an association as musicians could form if they chose would provide for the poor in a proper manner. The simple qualification to be admitted to the benefits of the fund should be the qualification of having been in being actually a musician, now perhaps in poverty, sickness, or distress. Peculiarities of creed or of nationality should be no more hindrances in the way of making a claim to the fund than they are to the possession and the exercise of the talents possessed by the claimant. All musicians in prosperity would subscribe to such a fund, which might afford a refuge, a comfort or a stay in the days of adversity. Moreover, many would be spared the pain which the inability fully to relieve some more than usually distressing case might cause them personally by being able with pride and satisfaction to refer the sufferer to the rulers of the fund, who would carefully investigate, give timely and if need be, continuous relief, and so save the necessity and often inadequate provision of the temporary help afforded by a "whip round."

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *November*, 1877.

AT the second Gewandhaus concert we heard the first novelty of the season, viz., a concert-overture, "Am Strande," by Robert Radecke, Hofkapellmeister at Berlin. The piece commences very melodiously, but does not continue so. The instrumentation is clever, and deserves praise, but the construction is faulty. On the same evening we had excellent performances of Beethoven's "Eroica" symphony, and the concerto in two movements (for string orchestra, in G major) by J. S. Bach. The latter is not one of the best works of the celebrated St. Thomas' "Cantor," and bears more the stamp of the time in which it was written than any of his vocal works or organ compositions. This kind of "gallant" music now seems antiquated. Herr Henri Wieniawski delighted the public with a perfect rendering of Mendelssohn's violin concerto, supplementing Mendelssohn's cadenza with a very pretty one of his own. Of two of his

own compositions, "Legende" and "Polonaise," for violin with orchestral accompaniment, the first pleased us more particularly. It is a charming instrumental drawing-room piece for the violin.

The third Gewandhausconcert produced the new C major symphony by Ferdinand Hiller, under the composer's own direction. The graceful scherzo especially took our fancy. Next to it we like the first movement, which, through its artistic construction, will more particularly interest musicians. The slow movement has many charms, but as a whole is not effective. The finale seemed the weakest part. A concerto for violoncello by Heinrich Hofmann, and the romance from the cello concerto (Op. 32a) by Albert Dietrich, played by the Dresden "Kammermusikus," Friedrich Grützmacher, were likewise new. The romance by Dietrich is praiseworthy; while the concerto by Hofmann belongs to that sort of light modern music which merely aims at effect, and at which the last named composer has already produced a great quantity. Herr Grützmacher's performance did not please us much this time. An excellent *coloratura* singer Frau Koch Bassenberger with a mellow sympathetic, and very high soprano voice sang Rosina's aria "Frag' ich mein beklommen Herz," from *Il Barbiere* and three songs by Rubinstein, Tanbert, and Jensen. The lady possesses extraordinary finish and certainty in the most difficult cadenzas. Of the latter she however, crammed rather too many into Rosina's aria. These embellishments showed not only the singer's virtuosity, but also a great want of taste. Mozart's overture to *Figaro* commenced and Schumann's to *Genoveva* concluded the concert in a worthy manner.

The works of Mons. Camille Saint Saëns, from Paris, attracted the greatest attention at the fourth Gewandhaus Concert. They consisted of his fourth pianoforte concerto (C minor) with orchestral accompaniment, and some pianoforte solos, Liszt's transcription of "The Danse Macabre," two short pieces by Rameau and a transcription of a gavotte from a vielle sonata by Bach. Saint Saëns also conducted one of his own orchestral pieces, "Le rouet d'Omphale." The author calls this work a symphonic poem. We could not find anything symphonic in it but here and there a pleasing and melodious ballet-air the instrumentation of which shows great skill and taste. We were still less pleased by the pianoforte concerto. It consists of an introduction in the form of a variation, an andante, scherzo, intermezzo and finale. Only the andante and the scherzo were interesting. The "Danse Macabre" seemed simply repulsive. Mons. Saint-Saëns certainly is an excellent musician, in possession of an artistic and highly finished technique in composing. He appears well up in every style of music, and is constantly giving us proofs of his great skill. In his instrumentation he employs all modern means to produce piquant and striking effects. Spirited ideas are interwoven here and there; but, on the whole, his music does not attract us much. It seems throughout laboured, and always leaves us cold. We can only admire the skill of Mons. Saint-Saëns as a composer, but as a pianist he must be acknowledged to rank high. *Frl.* Philippina von Edelsberg was the singer of the evening, and her performances were Leonora's aria "Abscheulicher" from Beethoven's *Fidelio*, and two Italian canzonets "La Nana," by Franco Facco, and "Per dicesti" by Lotti. Although she may still be called a fine singer, Frl. von Edelsberg has lost some of her former power and beauty of voice. The purest and greatest enjoyment afforded us was Schumann's B flat major symphony with which the concert opened.

Herr Jean Becker's "Florentine" string quartett gave three concerts in the Gewandhausconcert rooms. On the first two evenings were played quartetts by Haydn, Mozart, Beethoven, Schubert, and Schumann. The players took some liberties with the music for which we must hold them responsible. These little extravagances weakened the good impression which their performance produced. On the third evening they introduced the three prize quartetts by Fr. Lux (Mayence), Aug. Bungert (Berlin), and Bernhard Scholz (Breslau). The prize quartett by Bungert alone enlisted sympathy, and also pleased us in being sound and harmonious music, with natural flow of invention. Of the string quartetts, that by Scholz is the better of the two; whilst the composition by Lux, with the exception of a methodical construction, has hardly any other traits worth mentioning.

At the second "Euterpe" concert we heard a still very young (scarcely sixteen years old) violinist, Frl. Bertha Hall, from Vienna, who unquestionably possesses extraordinary powers. This young girl played a concerto movement by Paganini, an air by Bach, and a polonaise by Laub, with facility, elegance, and great volume of tone. She is thoroughly qualified to become an eminent violinist.

Herr Musikdirektor Walter's Symphony Soirées commenced with the overture to *Ruy Blas*, by Mendelssohn, the second serenade, D major, by Jadassohn, and Beethoven's B flat major symphony. Between the orchestral pieces a very clever violinist, Herr Dietrich von Walden, came forward with an excellent performance of two movements of Davis's A minor concerto and smaller pieces for the violin.

At the Opera the Leipzig composer Franz von Holstein's latest work *Die Hochländer* ("The Highlanders"), was produced as a novelty. The author of this four-act opera furnished music and text, both of which are excellent. The opera was extremely well received by a very numerous audience, who called for the author after each act.

At a concert organised by the Entrepreneur Hofmann we heard a young tenor, Herr Schott, whose fine voice and musical execution deserve great commendation. An equally excellent rendering was given by the young pianist Frl. Clara Muller from London, of Saint-Saëns's second pianoforte concerto (in G minor). The second movement of this work is a graceful poem—the best we have as yet heard of Saint Saëns.

The favorite concert-singer Frl. Thekla Friedländer has made but a short stay at her native Iowa. Engagements in Dresden, Magdeburg and other places, where she sang with great success, made it impossible for her to accept further invitations here.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *November 12th*, 1877.

MUSICAL life in Vienna has suffered a very great loss, not easily to be repaired. Herbeck is dead—he, the man who for years has been so closely associated with the musical history of our town. From his entrance as conductor, the Männergesangverein, the Singverein, the concerts of the Gesellschaft der Musikfreunde, the Hofkapelle, count a new life. He was incomparable in rehearsing works with choruses or for orchestra, and in performance he held the masses in his hand like a giant. He will never be forgotten, at least a whole generation must die before his name will cease to be mentioned on every occasion. Johann Herbeck, born in Vienna, December 25, 1831, was the son of a poor tailor. He had a fine voice, and entered the monastery at Heiligenkreuz, near Baden to sing in the choir but soon was taken back to Vienna to study the theory of music. For some months he was the pupil of L. Rotter, a clever musician, then went his way alone to become known as preceptor. In 1852 he became *regens-chori* to one of the churches in a suburb; in 1856 he was elected Chormeister of the Männergesangverein, in 1858 he was for a short time professor in the Conservatoire; and in the same year conductor of the Singverein that just founded; in 1859 he received the post of artistic director of the Gesellschaft der Musikfreunde; in 1863 he was appointed third, and in 1866 first, Hofkapellmeister. Now he gave up the conductorship of the Männergesangverein, and when he was in 1869 elected Hofoperkapellmeister he likewise abandoned the Gesellschaft der Musikfreunde. In 1871 he held his highest post—director of the Imperial Opera. He remained till 1875, when he found it suitable to renounce that place, and to return to his former situation at the Gesellschaft der Musikfreunde and its Singverein, and now amidst the preparation for the coming musical season, after a short illness, he died on the 28th of October last, at the age of forty-six. The same illness—inflammation of the lungs—he vanquished twice, on the third time his lot was decided. He was by nature ambitious in the extreme. A gloomy night drove him from place to place. From the moment when he left his post as director of the Opera, he must have suffered much inwardly though he did not let it appear. Under his direction many classical operas were given, and many reforms showed the

best intention, but he want of administrative ability in the management of such an institute was his rule. By the programmes which he drew up for the Männergesangverein and the Gesellschaft der Musikfreunde he always tried to display these societies in the best artistic light. For the former he himself composed many part songs, which were received with more favour than his compositions for the orchestra or the chamber; for in truth, he was but little endowed with natural gifts of invention. Sometimes he was happy imitating Schubert, his darling and most favoured composer, and many of whose works he was the first to bring before the public. The last masterpiece he conducted was Mozart's *Requiem*. This will be performed next Thursday in his memory in the great concert room of the Gesellschaft der Musikfreunde by their members, assisted by the Singverein, Orchesterverein, and the orchestra, chorus, and soloists of the Hofoper, the receipts being destined for a monument to his memory. His funeral showed how much he was esteemed and beloved in all circles. An immense phalanx of friends and artists, with all the members of the musical societies and of the theatres, followed the great conductor to his grave, and the general grief at his death found expression in choral hymns and orations. The question of his successor as conductor is not yet decided. In the meantime, director Hellmesberger will take his place for the next concerts.

The first concert of the Philharmonic Society took place yesterday, with the following programme:—Overture to *Genoveva*, by Schumann; a violin sonata, by Seb. Bach, arranged for orchestra by Hellmesberger; "Tristan and Isolde," from *Tristan und Isolde*, by Wagner; and Beethoven's symphony in C minor. Hans Richter the conductor, was received with great applause, which followed also every number, splendidly executed.

In the Hofoper has been given for the first time the ballet *Sylvia*, the music by Leo Delibes. The libretto of *Sylvia* is a mythological one and of little interest, but the music shows again the clever, ingenious composer, though, as a whole, his former ballet *Coppelia* pleased much more. Together with *Sylvia*, Charnbaul's *Wasserträger* (*Count Armand, or Les Deux Journées*) was performed. Herr Bech in the title-rôle (Mikeli) was enormparable. Wagner's *Rheingold* is in full preparation.

The Kommche Opera will again be re-opened under its first director Albin Swoboda. There will be, as introduction, a short Italian season by a society composed of the ladies Giuliani, Marsi, Cestaretti, and the Signori Fernando, La Rocca, Fagotti Ulkia, and Schoggi. Signor Morini is the impresario, who begins with *Otello* next Wednesday.

Operas performed in the Hofoper from October 29th to November 12th:—*Lenelfriede* (twice and, as it seems, for the last time) *Judas Lohengrin, Arrhanyrin* (twice) *Troubadour Walküre* (twice) *Tell, Das Goldene Kreuz, Robert der Teufel, Der künstliche Krug, Wignon, Prefet Der Wasserträger* (four times) *Tannhäuser, Faust Martha* (with the re-engaged Frl. Gindele), *Norma, Höchzeit des Figaro, Don Sebastian Zauberflöte*; also Verdi's *Requiem* was once performed at Allerseelentag (All Souls Day).

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *October 29th*, 1877.

It has been truly said that "music is a universal language, and that lovers of music are the true cosmopolitans." That music speaks to all hearts is proved by the thousands of people who flock to hear it, and who will endure patiently any inconvenience, or fatigue in order to listen to strains which interpret so eloquently their inmost emotions. That musicians and lovers of the divine art are cosmopolitans is further proved by the fact that any music loving waif feels himself instantly at home in any foreign clime so soon as he finds himself in an atmosphere which would have been congenial to a Beethoven or a Mozart. One could not but be reminded of these things yesterday in attending the second concert of the season given by M. Pasdeloup. All Parisians are doubtless grateful in this *détail*—if one may use the word in such a sense—who by his own enthusiasm for music provides so much delight for many. Hot concerts are now given in the Cirque d'Hiver, Boulevard des Filles du Calvaire, instead of as formerly at the Cirque Napoleon. The Cirque d'Hiver is smaller than Albert Hall, and is constructed to hold about 5,000 persons. The orchestra consists of about 400 members, and the *tout ensemble* of their performances is excellent. Beethoven's Pastoral Symphony included in yesterday's programme was splendidly played and elicited warm applause; for the days are happily long past since a Parisian audience could be sceptical as to whether Beethoven's music were music at all. The second number on the programme was "Lénore," a ballade symphonie by H. Duparc, which was heard for the first time in these concerts. A cynical remark was made near me, to the effect that the music was neither better nor worse than the poem—a point to be left to the lovers of Burger's romantic and grotesque ballad and the admirers of the modern school of musical composition to decide. As music it is certainly dramatic, appropriate, and intense, and so very Wagnerish as to leave a strong suspicion as to its possible author. Though differently conceived to the symphony on the same subject by Raff it was generally well received. The third number on the programme—the "Symphonie fantastique" by Berlioz—was a true specimen of the modern school. The first movement, "Rêveries passions," is at once and the same time dreamy and intense; the second, "Le Bal," truly bewitching and fairy like (in waltz *tempo*); the third, "Scène aux Champs," a weak imitation of the first movement of Beethoven's Pastoral Symphony—at least, so it seemed to me—the fourth, "Marche au Supplice," grand, measured, and terrible—a truly Gustave Doré scene; the fifth and last well conceived and splendidly worked out. At the end of this movement one hears the funeral bell, the "Dies iræ," and the charming melody—the enchantress of the whole composition. One cannot better describe this work than by briefly translating the description of it given on the back of the programme.

"A young musician of painful sensibility and an ardent imagination poisons himself by means of opium in a fit of love grief. The narcotic dose which he inhaled was insufficient to deprive him of life, but it plunged him into a stupor accompanied by strange visions during which his sensations sentiments, and remembrances are translated by his nervous brain into musical thoughts. Even the woman whom he loves becomes for him a melody and a fixed idea, which he hears always, and seeks everywhere. He recalls in his disorder of soul his melancholy humours, his measureless joy on seeing his beloved, then his furious love, his delirious agonies, his desperate jealousy, then his return to tenderness, his religious consolations. He finds again his beloved in a ball and brilliant fête in the midst of tumult. One summer evening in the country one hears two herdsmen entertaining each other in a kind of duet *à la* "Ranz des Vaches." The pastoral duet, the pleasant scene, the light rustling of the trees, softly moved by the wind, some hopes which have lately been born in his heart—all these things combine to produce in him an unusual calm, and to give a more congenial tone to his ideas. But *she*, the melody, appears anew; his heart contracts; sad presentiments again agitate him; if she should deceive him? One of the herdsmen again begins his naive song; the other one fails to answer. The sun sets, distant thunder is heard; solitude and silence reign supreme. He dreams that he has killed his love; that he is condemned to death; conducted to torture. The funeral *cortège* advances to the sound of a march, gloomy and wild, brilliant and solemn, and in which a sound of muffled steps in succession is heard, in connection with the most brutal exclamations. At last his fixed idea reappears for a moment, as a *dernière pensée* of love interrupted by a fatal crash. The Sabbath day dawns in the midst of a frightful troop of shadows, of sorcerers, of monsters of all kinds, in join his funeral procession; strange noises are heard; sighs—bursts of laughter—shrieks from the distance, answered by others. The beloved melody returns again, but it has lost its character of nobility and tenderness; it is nothing more than a common dance-tune, trivial and grotesque. His love comes to the Sabbath festival; murmurs of joy at her arrival; she mingles with the diabolical orgies; the funeral bell tolls, a burlesque parody of the "Dies irae" is heard; Ronde de Sabbat—Ronde de Sabbat and "Dies irae" together."

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As a relief to this music of heats and storms, a larghetto, by Mozart, for clarinet and stringed instrument, Op. 108, was then performed. On the principle that "all that is spoke is marred," one finds this last a noble, if a less brilliant composition than the one preceding it. It is in true Mozartian style. The clarinet solo was charmingly executed by M. Grisez, who won well earned applause. This refined and elevating fragment was followed by Weber's overture to *Oberon*, with which the concert concluded.

The first "Concert du Châtelet" of the season was also given on the same day, under the direction of M. E. Colonne. The programme was as follows:—Mozart's overture to *The Magic Flute*; Berlioz's Symphonie fantastique; "Les Fées d'Hebé," a ballet, by Rameau (arranged for orchestra by J. E. Wahertin); concerto in G minor, by M. C. Saint Saëns (executed by Mme. Montigny Rémaury); "Intermède d'Orphée," by Gluck (solo flute M. Cantin); and Mendelssohn's Wedding March from *A Midsummer Night's Dream*. A grand mass was also performed in the Church of St. Augustin.

Well worthy of mention is a musical society which holds its réunions in the "Grand Orient of France." This society, formed originally for the study of the German language, now numbers amongst its members several hundreds of ardent students of both sexes, who also study English and several other subjects. It suffices for this notice to remark that the director of these *Cours*, Dr. L. Koch, himself a true lover of music, has conceived the idea of impressing upon his pupils the difference of rhythm and accent in various languages by means of song. To this end part songs and Volkslieder, &c., are sung in their native tongues. At the last public réunion, which was also a prize distribution, Mendelssohn's part-song, "Oh Forest deep and gloomy" ("Oh, Hills and Vales") was sung in German, French and English—a verse in each language. Also of the open-air part songs, by Mendelssohn, "The Nightingale" was sung; Pinsuti's "Spring Song;" Cornelius's trio "Protect us through the coming night" (here in English and in German "Kühnzhen," by F. Huber, and "Herzenswünsche"—Volkslied. This is altogether charming and unique society.

Reviews.

The Life of Mozart. Translated from the German Work of Dr. Ludwig Nohl, by Lady Wallace. 2 vols. London: Longmans, Green and Co.

THE appearance of these volumes at the present time is especially welcome. The only trustworthy life of Mozart which has hitherto appeared in English—that by Edward Holmes—is scarce—almost rare—and neither Rembel's treatise, taken from Schlichtegroll, or the contributions of Nissen are available even for readers who can follow the original tongues in which those works are written. Dr. Nohl divides his work into two sections—*Apprenticeship* and *Mastership*—each forming a volume. In the first he tells us of the birth and life of the great genius, from 1756 to 1780—a term comprising a long state of dependence, and the longest portion of the days of his life. The second deals with the last ten years of his existence—from 1781 to 1791—the most productive, and certainly the most valuable from an artistic point of view. The story is told with a continuous series of reflections not as much growing out of as forming part and parcel of the whole plan. The remarks are supported and strengthened by copious quotations from letters written either by the father, the daughter by interested friends, or by Wolfgang Mozart himself. We are thus, as it were admitted in the confidence of the family, and to the secret life of the subject of the memoir. It is to be regretted that the information concerning his early years is comparatively scanty and difficult to reconcile with existing letters. For example Dr. Nohl says, casually (page 32, vol. 1), that Wolfgang and Nannerl (his sister) had *measles* during the winter (1767). Leopold, the father, calls it small pox, which it is much more likely to have been judging from the record of the symptoms, for Wolfgang was blind from the effects for several days—nearly a fortnight. Mozart's early sojourn in London is dismissed in some half-a-dozen lines. As this event had considerable influence over his future career, this silence, or rather reticence, is, at the least, somewhat disappointing. The childish nonsense in polyglot he was in the habit of writing to his sister and others of his dearest friends, is scarcely more than alluded to, as though Dr. Nohl considered such pleasantries—of no the indication of true genius—to be derogatory to the character of a great musician. These are, of course, matters of small import, but they are especially interesting even to those who are willing to admit all the dignity of the great composer, but who wish also to know for certain, and are glad to find stated with authority, that his early years were like those of other clever children, and that, in addition to the musical gen as he possessed, he also was capable of appreciating the humorous side of life. It is true the era dwelt upon in the story of his later years but it might have been made more of, to show that "the child is the father of the man." There are also few new facts produced in the present book, but such as are related are told generally in an agreeable form. The seventh and eighth chapters, describing his acquaintance with the Weber family and the struggle with his father—probably the most critical period of his life as they treat of his courtship and marriage—are written with considerable power and wisdom. Equally well set forth are the accounts of the operas, *Die Entführung*, the *Marriage of Figaro*, *Don Juan*, *Cosi fan tutte*, and *Die Zauberflöte*, each of which marks a distinct date and standpoint in the artistic history of Mozart.

The legend of the mysterious origin of the *Requiem* Mass is once more told, with the explanation as to who the singular messenger was. The sad description of his funeral—one of the most powerfully written chapters in the two volumes—closes the work. The reader will be disappointed who expects to find elaborate critical analyses of Mozart's several productions; but he will be satisfied if he seeks fairly-written and carefully-prepared statements only of the various incidents in the life of one of the greatest musicians of his own or of any period—a man whose footprints not all the storms of time can ever efface—a man who, amid all his lofty aims, esteemed the loftiest of all to be the salvation of humanity. It was probably in pursuance of this fast-named desire that Mozart, although a member of the Roman Catholic Church, was an ardent Freemason, working with that love and harmony which form one of the characteristic qualities of the fraternity. Here by the way it may be stated that Dr. Nohl entirely mistakes the principles of the body when he states that the Masonic order "specially attacked the abuses in the Church." Neither at that time nor at the present is it lawful for a Mason to do other than to abstain from all practices which may have a tendency to subvert the peace and good order of society and that, moreover. It is expressly forbidden by the rules of the craft that the brethren should take part in religious or political controversies. In other respects, Dr. Nohl's book may be considered as supplying a much-felt want at the present time, and for that reason should command a considerable degree of attention.

The translation as a whole, appears to have been fairly and conscientiously done, and Lady Wallace has once more earned the gratitude of English readers by placing before them a subject of much particular interest. There are one or two little peculiarities which might be altered in subsequent editions. Thus, in England we say the keys of C major or F minor, and not C sharp and F flat. We would also rather have seen the term *streich quartett* translated "quartett for stringed instruments," than "stringed quartett." These, however, may well be considered as of small importance in an otherwise generally good book.

The value of the volumes would have been increased had there been a systematic catalogue of Mozart's works arranged according to publication or production. The composer's own list might have been made the basis, and the discoveries of the many earnest Mozart students, which are not difficult of access, would have supplied the rest.

In spite of its shortcomings the work will be received with pleasure and will supply a good place in musical literature for a considerable time to come.

Studies and Preludes for the Pianoforte. By XAVER SCHARWENKA. Op. 27. London: Augener & Co.

Etüden für Pianoforte. Von CARL BAERMANN, Jun. Op. 4. Heft I. Offenbach a/M.: Joh. André.

Etüden für Pianoforte. Von ALOYS SCHMITT. Op. 1146. Heft I. Offenbach a/M.: Joh. André.

It is a happy thing, both for musical students and publishers, that we have outlived the time when pianoforte "Studies," written solely with the view of attaining technical proficiency, were regarded as fulfilling all necessary requirements. Since the time that J. B. Cramer succeeded in introducing into his "Studies" what might almost be called a *philanthropic* principle—as Herr Pauer, in the Preface to his edition of Chopin's "Studies," has aptly expressed it—composers have vied with each other in their attempts to infuse a more genial and expressive character into pieces of the same type designed to improve technical execution. And thus it has come to pass that so-called "Studies" are no longer regarded with horror and suspicion as things to be avoided by all but professional pupils, and publishers are no longer afraid to publish pieces suitable for drawing-room or concert use under the title of "Etüden." To this class of composition belong the "Studies and Preludes" of Xaver Scharwenka and the set of six "Etüden," which we have now before us, by Carl Baermann.

It is difficult to draw any close distinction between "Studies" and "Preludes." From a feeling on the part of publishers and composers that no composition should be sent out into the world without a baptismal name, both terms have been used often almost synonymously in modern musical parlance simply as distinguishing titles for short movements which could not conveniently be classed under others of a more poetical and attractive character. It matters little, therefore, that all these six pieces by Herr Scharwenka, three are entitled "Preludes" and three "Studies," except so far as a speciality attaches to each of the latter from the fact that over and above their worth and attractiveness from a purely musical point of view one is admirably designed for affording the student excellent practice in staccato playing, another to arpeggios—not running wildly *à la Thalberg* all over the keyboard, but spread out chords—the third and last being a more brilliant and extended piece for concert use. The "Preludes," though they are not confined to the exposition and development of a single figure and idea, might with equal propriety have been entitled "Studies." As such, they will be found musically interesting, useful and agreeable. No. 2, within a short space, affords a great variety in the practice of vigorous moving passages (*non legato*), broken chords both in close and extended positions, scales in sixths and octaves continued, and, at the same time, is well calculated to impart prominence and independence to the left hand. No. 2 is very Chopinesque and might fairly have been put forth as a nocturne or a romance. It is, in fact, a charmingly plaintive song without words for a tenor voice, accompanied by a smoothly-flowing figure of triplets in two-part harmony above and by sustained chords in the bass below, and followed by a somewhat extended coda or ritornello, in which the opening phrase of the song is now for the first time heard in the upper part and re-echoed in the bass, the triplet-figure of the accompaniment being still maintained in one part or the other. The remaining Prelude—a kind of scherzo in E flat minor—*vivace, quasi presto*—is the freshest and most vigorous of them all. A combination of faculties, viz. a pliant wrist for the execution of rapid staccato chords, a close touch for legato and arpeggio passages, accurate phrasing and a thorough independence of both hands, is absolutely necessary for its due interpretation. The employment of a mixed rhythm (five crotchets to the bar) is a pleasing and unusual feature of its middle section.

The six "Etüden" by Carl Baermann, Jun., presumably a son of the famous clarinettist, H. J. Baermann, and a pupil of Liszt, is, both in spirit and in their mode of treatment, more nearly allied to the Mendelssohnian than to the Chopin-Liszt school of thought, but are by no means wanting in romantic and poetical feeling. Fulfilling the conditions of "Studies," they are also admirable as musical pieces and on account of their general tunefulness, vigorous harmonisation, and often interesting figuration, will be found both improving and attractive by well practised players. Though lying well for the keyboard, they are by no means easy to execute well, and would probably figure in a publisher's catalogue as "difficult," or at least as "moderately difficult."

The set of "Etüden" by Aloys Schmitt (1788—1866), which forms but part of a section of a new edition of a comprehensive "Method" of pianoforte playing, consists of a selection of five-finger exercises of the ordinary type, followed by thirty-two short and easy "Studies" of a pleasing character, which might have been specially designed as exercises to be practised preparatory to attacking Mozart's easier sonatas, so admirably do they seem to us to be fitted for such a purpose.

Country Life. A Cantata. The words selected from the Old Poets. The Music composed by EDWARD F. RIMBAULT, LL.D. London: J. Curwen and Sons, 8, Warwick Lane, E.C.

THE endeavour to concentrate into an interesting form the general characteristics of English melody would appear to be a praiseworthy one. For this reason the cantata *Country Life* will make for itself a welcome. The general subject embraces a period of time extending from May-day to Harvest home. The greater part of the work is given to a chorus, and as such will be a boon to choral societies who desire to add to their stores of tuneful and easy music not altogether ineffective. There are melodious solos for soprano, tenor, and bass voices, none of which are out of the compass of ordinary voices. The pianoforte part is interesting, but would require a little more skill on the part of the executant than that needed of the vocal performers. As a composer on *Country Life* does not appeal to the higher musical sympathies—there is nothing in it to show that the author had any views in art beyond those confined within the narrow boundaries of the "tonic and dominant" in harmony, or the comely, yet homely forms of the popular ditty or dance tune. There are many who will receive it the more heartily and gladly probably for these very qualities. As there does not appear to be any great design or wish in our intention, it must not be judged according to a high standard. If it was simply written to please it will fulfil that design, and that will prove as good as the best.

The Organist's Quarterly Journal. Part 36, Vol. V. Novello & Co.

IT is with no little regret that we are again obliged to comment upon the worthless nature of a large proportion of the music which finds its way into the pages of Dr. Spark's periodical. The October number contains no less than six compositions, covering twenty closely-engraved pages, and yet we are at a loss to point out anything which we can regard as a really valuable contribution to our store of organ music.

An *Andante espressivo*, by James Stimpson, is based upon themes which to say the least, are trite and the movement is not effective in proportion to the difficulties attending its execution. The so-called "Allemande" by Frederic Archer, is certainly not the best production which we have seen of the clever organist to the Alexandra Palace Company; and an *Andante* by Dr. J. V. Roberts, which has at any rate the merit of being unpretentious is nevertheless marred by a want of balance in some of its rhythmical sections. The remaining three pieces serve as "padding," and they do little else.

We do not wish to under-estimate the difficulties which surround Dr. Spark's enterprise; but we cannot help thinking that the pursuit of a more liberal policy, and the fixed determination to accept no contributions from untried composers (excepting in rare cases of striking merit), would not only better enable the editor to maintain the excellent character which some of the earlier numbers have earned for his work, but would also tend to swell the list of subscribers.

Andante (in A) for the Organ. By S. S. WESLEY. Novello & Co.

THIS posthumous work should be welcome to every organist whose taste for pure organ music is not vitiated by the modern fash on of playing trashy "arrangements." The movement is one of considerable development, and of symphonic proportions.

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The music is somewhat suggestive of Beethoven and yet it has a distinct individuality of style which all who were familiar with the late Dr Wesley's fine extempore playing will not fail to recognise and appreciate.

Sonata for the Organ (in C minor). By Robert Hainworth Weekes & Co.

A FOOT NOTE upon the title-page informs us that "in this sonata the prize offered by the College of Organists for an original organ composition was awarded in 1876." We are disposed to think therefore that the general level of the compositions submitted to the umpires on that occasion was not above mediocrity. It would be manifestly unfair to assert that the work before us is without merit and yet we cannot say much in its favour. The themes are not as a rule happy, and the development is commonplace throughout. The *larghetto* is perhaps the best part of the work, and this movement may be made useful as a voluntary; with this exception, however, the music will probably not find many expositors.

1. *Andante du Troisième Quintuor en Ut mineur de* W. A. Mozart. *Transcrit pour Violon, avec Accompagnement de Piano* par G. Haddock.
2. *Celebrated Menuet* by L. Boccherini. Transcribed for Violin with Accompaniment for Piano, by G. Haddock. London: Schott & Co.

COMPARATIVELY easy arrangements of favourite works for such a combination as the violin and piano are plentiful enough; but the drawback usually connected with the majority of such works is their generally uninteresting character except to those immediately concerned. This is not the case with these two pieces. Regarded in a musical light they are exceedingly well done; and violin amateurs will welcome with eager pleasure the very useful yet not obtrusive directions for bowing and phrasing which the arranger has wisely thought fit to mark upon his share of the work.

The Brook's Lullaby, Study for the Pianoforte and *Sylvana* (Menuet d'Exaudet), pour Piano. Par Maurice Lee. London: Augener & Co.

BOTH these pieces are designed with a rare felicity to suit the requirements of the drawing-room. The first-named is something more than a mere study. Not only will it be found useful as an exercise for the practice of melody-touch and accompaniment touch in combination and for both hands, but will also win admiration as an attractive, pleasing, and elegant piece. Though the introduction—itself also an admirable study for the practice of raising the hands at the close of each phrase—hardly hints at what is to follow on turning over the first page there can be no question as to the composer's intention. It is the rippling of a stream together with the ideal song which it accompanies, that he has tried to depict. We may add that he has succeeded admirably in producing a charming little tone picture.

"Sylvana"—an elegant piece introducing a menuet by Exaudet—has a very simple and taking melody, and may confidently be recommended to players as both improving and pleasing. Whether for the sake of the old tune here revived, and which was once a great favourite in France or on account of the pleasing character of the new matter with which it is accompanied, Sylvana bids fair to take its stand by the side of Mr Maurice Lee's well-known transcription of the famous Gavotte de Louis XV.

Correspondence.

ADOLPHE NOURRIT

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I have followed with much interest the discussion on the late Adolphe Nourrit, which has appeared in recent numbers of the MONTHLY MUSICAL RECORD, and as my remembrance of Mons. Nourrit is a personal one, slight though it be, I offer it to you.

As a child I was visiting at the house of a lady the niece of Rogers the poet, who drew round her many cultivated people, literary and artistic. Looking back upon this galaxy of talent the strong light of memory still falls on Nourrit. His lively manner, the *verve* and *élan* with which he sang his French energy and German feeling, his general intelligence, and his *bonhomie* all combined to make him remarkable and memorable. But no one could be in company with Nourrit without feeling that some circumstance had destroyed his mental balance, and it is possible that I heard him relate in our house the cause of this. At the time of the French Revolution of 1830, Nourrit was at his zenith, and was the tenor singer of Paris. The mob burst into his house and took him prisoner in order that he might sing the Marseillaise; and day and night one portion of the revolutionists or another dragged him to theatres or other public rooms. Many horrid sights met his view; he sang and sang until his voice and powers failed, and although years had passed at the time he recounted these facts, he said he never should recover the effect which they had had upon him. And who knows but that the bitter end of his life may in some degree be attributable to what I have recounted, inasmuch as his temperament was one of an ordinary susceptibility?

M. A. W.

Eastbourne, near Midhurst, Sussex,
November 13th 1877

ROMMEL, RÜMMEL, OR RUMMEL

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Your correspondent A. H. W. is in error in stating that Edmund Rommel is a pupil of Louis Brassin, of the Conservatoire in Brussels. The talented pupil of Mons. Brassin is *not* Rommel but Rümmel, not Edmund, but Franz—not a Belgian, but a German born in London.—Yours &c.

FERDINAND FLADGE.

Edgbaston, Birmingham.
November 1877

[Franz Rummel, not Rümmel?—ED. M. M. R.]

Concerts, &c.

CRYSTAL PALACE.

MR. E. DANNREUTHER, to whose executive skill, musical research, perspicuity and persistence in constantly adding to his repertory we have been indebted for so many first hearings of so many pianoforte concertos of the highest interest (including those by Liszt, Grieg and Tschaikowsky), came forward at the fourth concert for the first time in England with Xaver Scharwenka's concerto, for pianoforte and orchestra, in B flat minor (Op. 32). In the notice contributed by Mr Dannreuther to the programme-book the work is described as consisting of three movements:—1. An allegro in sonata form, containing a short adagio that serves as a kind of intermezzo. 2. A scherzo, in rondo form with coda. 3. A finale, also in sonata form, in which the themes of the first movement, both allegro and adagio, are recapitulated and enlarged upon, and much new matter is introduced, so that contrary to the almost universal practice of making the closing movement of a lighter character than the rest in this instance the finale has become the weightiest. Mr Dannreuther surmises that Herr Scharwenka composed the finale first, intending it for the principal movement, and that, finding it impossible to set forth all his material in one jet, he subsequently wrote the introductory allegro with its intermezzo. But in or the fact that the work contains no slow movement proper beyond that incidentally introduced in the opening allegro it seems equally open to conjecture that he wrote this first intending to complete it as a short concert-piece which the addition of a coda would make it, but was led on to supplement it with a scherzo and finale. Be this as it may, as Mr Dannreuther remarks he has undoubtedly succeeded in welding the entire mass of matter into a consistent whole, the interest of which increases as it proceeds. Broadly stated this concerto of Herr Scharwenka's is Chopinesque in style. At the same time it betrekens a wide and intimate acquaintance on the part of its author with the best modern literature of the pianoforte, for the influences also of Schumann, Liszt, Russell, Grieg and Tschaikowsky is easily traceable. For this reason it cannot be said that Herr Scharwenka has yet attained to absolute individuality of style. Nor could during his youth, was that to be expected. But as marked is the advance in this concerto over those of his previous essays with which we are acquainted, so evident is his constructive

ability, and so unquestionably is he endowed with protective power as is especially displayed by the novel and ingenious character of his "passages" writing, that he seems to be on the high road towards this end. Though less profound and less individualised than either of the concertos by Grieg or Tschaikowsky, the eminently skilful and practical manner in which it is laid out, both for the pianoforte and the orchestra, its generally pleasing and attractive character, and the brilliancy of its effect, when adequately performed, combine in rendering it well worthy of the attention of practised concert players. On the present occasion of its performance the fullest justice was done to it by Mr. Dannreuther, to whom the task of overcoming the difficulties it presents had evidently been one of love and pleasure, as well as by the members of the band under Mr. Manns's skilful guidance. That it was thoroughly appreciated by the audience was made fully apparent by the loud and repeated applause which it evoked. The symphony was Mozart's "Haffner" (in D) so called from its having been composed (in 1782) to the order of one Haffner of Salzburg for the celebration of his daughter's wedding. A good old custom, that of commissioning composers to supply music for weddings and other festivities, and one which it is to be regretted is not facilitated by the aristocracy and merchant princes of our own day! Originally written as a serenade in six movements for a small band, it was subsequently reduced by Mozart to the usual proportions of a symphony for performance at one of his concerts, when parts for flutes and clarinets are said to have been added, but to have been lost. On account of its spontaneity, its compactness of form, its vigorous and tuneful character, and the independence of the wind parts, it has so long been regarded by Mozart's admirers as among the best of his symphonic works that the only surprise is that it should not have been made more generally familiar. The overtures were Rossini's *Siege of Corinth* and Schumann's *Manfred*. One could not listen to the last without being inspired with a wish to hear the entire music which Schumann composed to Byron's dramatic poem, or to find that does not come within the means at Mr. Manns's disposal at least so much of it as was brought forward at her benefit concert in 1874, and which has not since been repeated. Miss Robertson and Sig. Gustav Garcia were the vocalists. By her admirable delivery of Persiani's variations on Paisiello's aria "Nel cor più," Miss Robertson gave undeniable proof of her high attainments as a vocalist of the florid school; and, by her refined and lady-like rendering of "When the elves at dawn do pass" from Wallace's opera, *The Amber Witch*, proved her ability to divest an unusually commonplace song of much of its inherent vulgarity. For her fulfilment of both these tasks she was loudly applauded. Sig. Garcia displayed good taste and good style both in his choice and mode of rendering the recitatives and air "Tyrannus Love," from Handel's *Susanna*, and a couple of songs by Schubert and Beethoven.

The fifth concert falling on the day of the anniversary of Mendelssohn's death (Nov. 4, 1847), the greater part of the programme was devoted to works by this master. The selection included the overture to *St. Paul*, the air "Jerusalem," from the same oratorio, pleasingly rendered by Miss Mary Davies, and the *Hymn of Praise*, or, as it was originally entitled, *Lobgesang, eine Symphonie-cantate nach Worten der heiligen Schrift*. Next to the *Elijah* the *Hymn of Praise* has long been the most popular of Mendelssohn's sacred works in England, and for this reason, we think, might advantageously be put aside for a year or two, to be brought out again with renewed freshness and additional effect. Every member of both band and chorus probably knows his part by heart, a fact which unfortunately but too often engenders a tendency to hurry. Thus splendid as was its general execution, we could not but feel that more than one movement would have gained in dignity by being taken at a somewhat more moderate pace. The principal vocal parts were entrusted to Miss Robertson, Miss Mary Davies, and Mr. Barton McGuckin, who acquitted themselves credibly. But it is not in music of this school that Miss Robertson is most at home; nor could we commend her for following Mme. Nilsson's example in so highly dramatic a Watchman's scene) of delivering the Watchman's reply. "The night is departing," *senza voce*, for the sake of introducing a *crescendo* on the high A. The only novelty brought forward on this occasion, and for which the place of honour in the programme was reserved, was a new concerto for violin and orchestra in D minor (MS.), composed by Herr Max Bruch. Being somewhat Mendelssohnian in character, it seemed by no means out of place in the midst of a Mendelssohn selection. In point of form it is somewhat free. Instead of the usual allegro, it commences with a well-developed adagio in sonata form (D minor and major), followed by a recitative in B flat and a finale (in D major) in rondo form, the recitative, which links the two principal movements together, being both of a retrospective and prospective character, inasmuch as some of the motives of the first movement are reintroduced in it, and the principal subject of the finale is foreshadowed. In other respects it bears an strongly marked individuality of style, either as regards the material employed or the method of employing it, except so concerns the fulness with which the *tutti* in the last movement are scored (with trombones &c.)—a mode of procedure which we could not think advantageous to such a work, because it tends to destroy the balance between the *soli* and the *tutti*. It served admirably, however, as a vehicle of display for Señor Sarasate, for whom it was expressly composed, and by whom it was so executed with remarkable skill for the first time in public and under the direction of its composer. That it pleased the audience greatly there could be no doubt, for both composer and executant were twice called forward.

The sixth concert commenced with the overture to Professor Macfarren's oratorio *Joseph*, composed for the late Leeds Musical Festival, and which announced for performance (for the first time in London) by the Royal Albert Choral Society on the 11th inst. The overture to *Joseph* is classical in form, and pastoral in spirit. According to the programme book, the characteristics happily seized by Professor Macfarren are Pharaoh's dreams of fat and lean kine feeding in the meadow of rank and thin ears passing before the east wind, and the culmination of Joseph's prosperity as we see him moving among the granaries of his own creation. But that such is his drift could hardly have been apparent to those who had not already familiarised themselves with the oratorio itself, subjects from which are made to do duty in the overture, and which necessarily lose much of their force when separated from the context. Mlle. Anna Mehlig was the pianist. She came forward with Hummel's concerto in B minor, which on this the first occasion of its being heard at these concerts, also executed with great neatness and brilliancy. That it contains more finger-play than feeling none will deny. For this reason, and on account of its lack of original thought, it cannot be ranked very high as a composition. Still recalling Mlle. Mehlig's playing here last season of Handel's and Hiller's concertos, we cannot blame her for her choice on the present occasion, for it is certainly well that opportunities of listening to old-fashioned works should from time to time be accorded, if only as being historically instructive, and as tending to place in a stronger light the advance which later composers have made both in the choice of their essential and in treatment. The remaining instrumental pieces were Beethoven's symphony in B flat, No. 4, and the ballet music from Gounod's latest opera *Cinq Mars*, which, pretty and sparkling as it is, is by no means such a piece with much that M. Gounod, the power to repeat himself, has already often treated us to in previous works. The vocal music was contributed by Mme. Lemmens-Sherrington and Miss Laing Meason. Mme. Lemmens-Sherrington, who should be remembered, was the first to make known in England the famous "Jewel" song from *Faust* long before the opera was played here, now came forward (for the first time at these concerts, if not indeed also for the first time in England) with the cavatina "Nuit resplendissante," from *Cinq Mars*. Like "Salve dimora," in *Faust*, of which it is a kind of *pendant*, it will probably be accepted as the gem of M. Gounod's new opera. She was further heard in a song by the Chevalier Lemmens, the burden of which was, "I took the wrong road." Heaven forgive me!" and into which it seemed to be her aim to infuse as much tragic feeling as if she were lamenting the murder of one of her own children. Miss Meason sang *Alleluia* by her singing of a couple of songs by Rubini and Costa, gave proof of the possession of a mezzo contralto voice which with increased confidence and further experience ought to stand her in good stead.

The seventh concert opened with the Festival Overture, composed by C. Villiers Stanford, organist of Trinity College, Cambridge, and conductor of the Cambridge University Musical Society, for the late Gloucester Musical Festival. True to its title, it is bright and festive, but at the same time earnest in its tone, and being clear in design and fully and effectively scored for the orchestra, fairly calls for commendation as a scholarly work which bodes well for its author's future as a composer. As a classical pianist Miss Emma Barnett won both credit and applause by her neat execution of Beethoven's concerto in C minor, No. 3, in the last movement of which she introduced a well written and appropriate *cadenza* by her brother, Mr. J. Francis Barnett. The symphony was Schumann's in E flat ("Rhenish"), No. 3, in hearing which as Mr. Manns alone of all the conductors in or near London has succeeded in presenting it, it always a genuine and not too often accorded treat. The vocalists were Mme. Osgood and Mr. Vernon Rigby. Mme. Osgood was happy in her choice of the aria, "Flowers of the Valley," from Weber's *Euryanthe*, and the scena, "Isolde's Death," from Wagner's *Tristan und Isolde*, in which especially in the latter, in spite of the over loudness of the accompaniments, which was doubtless designed to be played in a sunken orchestra, she gave the fullest evidence of her strong dramatic powers. Mr. Vernon Rigby made absence of the air "Rulers that by voice," from Dr. Sullivan's oratorio, *The Light of the World*, and of a couple of songs by Schubert and Schumann. There was still to be heard the ballet

music from Rossini's *Mosè in Egitto* but who after listening to the divine strains of Beethoven, Schumann, and Wagner could endure the incongruity of their being immediately followed by Rossini's trivial dance tunes?

ALEXANDRA PALACE

MUSIC is still represented in its more exalted aspect at this popular place of amusement, despite the changes in the musical staff which have been recently effected. A series of Saturday Concerts is to take place fortnightly has been projected two performances having been given up to the time of our going to press. The first which took place on November 3rd, was sufficiently near the anniversary of the death of Mendelssohn (November 4th) to give reason to the design of forming a programme out of certain of the vocal and instrumental works of the great composer as a commemoration of his life and labours. An excellent band of about fifty performers and a numerous chorus at the disposal of the conductor Mr Frederic Archer enabled him to present a programme of some interest, and with the hearty co-operation of all concerned, including Mme. Patey and Mr J. H. Pearson as chief vocalists, the performance was altogether most creditable.

The orchestral pieces given were the overture to *A Midsummer Night's Dream* lightly and delicately played as befitted its character; the "Italian" symphony—fairly well done as a whole, but lacking in precision and expression in one or two places—defects which a short time back would scarcely have been observed either by critics or audience, but the advance of knowledge in matters musical brings with it a more fastidious taste. The choir performed as Chorus-choir of the Mendelssohn Commemoration, the choruses from the unfinished oratorio *Christus*, with some rhythmical emphasis and much spirit. Mr Pearson sang "The Garland" and Mme. Patey "O rest in the Lord" each in an acceptable style.

These same vocalists were heard in the second part, miscellaneous in character though neither of the songs they sang were remarkable specimens of music. Mme Patey presenting to her audience a ditty entitled by C. Anderton, entitled "What is To-morrow?" and Mr Pearson sang "By Murmuring" by Benedict. The overture to *Oberon* the march in *Le Prophète* the chorus "Trumpet, blow" from Gounod's *Reine de Saba* with a fine concertante for pianoforte and flute, admirably played by Messrs. Archer and John Radcliffe, made a programme of variety and interest.

The second concert, given on the 17th inst., included Rossini's *Stabat Mater* in which Miss Josef Sherrington, Miss Marion Severn, Mr Pearson, and Mr Wadmore were the vocalists. The performance was made especially memorable by the effect created by Miss Sherrington in the "Inflammatus." She introduced a high shake at the conclusion, an effect as brilliant as it was startling. Of course Rossini's music could not suffer by this interpolation, and the singer covered herself with honour by the novelty and daring of the attempt. Miss Marion Severn sang correctly as usual. Mr. Pearson did the best he could with the tenor music but Mr Wadmore's voice was too light for the bass part and notwithstanding his excellent singing, he made no effect whatever. He was more at his ease in the scena from *Zampa* by Hérold, which he sang in the second part. The best example of vocalisation was shown by Miss Sherrington in the "Shadow Song" from *Dinorah* and that was most thoroughly enjoyed by the audience as likewise was the admirable performance on the pianoforte of Signor Tito Mattei in his own composition for that instrument and the orchestra, called a "Preludio e Tempo di Valzer." The title of the work sufficiently indicates its general character the details as far as could be judged by the performance, are all wrought out and displayed in a true musicianly style, but the effective presentation of the work needs skill and manipulative power at all events equal with that displayed by the composer on this occasion. If the Preludio has a fault it is that the instrumental colouring has been laid on with too liberal a hand. The consequence is that the accompaniments appear to be too noisy. It was however thought in the performance, well received, as were also the two overtures, *The Merry Wives of Windsor* and Weber's *Jubel* both of which, like the rest of the programme, Mr F. Archer conducted with care and earnestness.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE twentieth season of these excellent concerts, which, since their institution under the direction of Mr. S. Arthur Chappell, in 1859, have tended to diffuse, as well as to conserve, a taste for classical chamber-music to an extent, and in a manner not previously attempted, commenced auspiciously on the evening of the 12th ult. The programme opened with Schumann's string quartet in A minor (Op. 41, No. 1), which played here now for the eleventh time, may fairly be regarded as an established favourite. Requiring specially tender handling for its due presentation, it seems eminently suited to the genius of Mme. Norman-Néruda, by whom with MM. L. Ries, Zerbini, and Piatti for her coadjutors, it was skilfully and effectively led. Miss Anna Mehlig whose praises as an executant of high artistic attainments and feeling we have so often felt a pleasure in singing was the pianist of the evening. For her solo she made choice of Beethoven's difficult variations on a theme in E flat (Op. 35), from the ballet of *Prometheus* (*Die Geschöpfe des Prometheus*)—a theme which was subsequently employed by him in the finale of the "Eroica" symphony. She was further heard with Mme. Norman Néruda and Sig. Piatti in Mendelssohn's well known trio in C minor, Op. 66. The vocal music comprised four duets, by Mendelssohn and Rubinstein, pleasingly and artistically rendered (to Sir Julius Benedict's accompaniment) by Misses. Friedlaender and Redeker. The concluding string quartett was Haydn's in B flat (Op. 55, No. 3).

Miss Anna Mehlig was again the pianist on the following Monday evening, when she came forward with Liszt's famous transcription for pianoforte of Bach's grand fantasia and fugue in G minor for organ. Heard now for the first time at these concerts, and executed with immense power and effect it secured for her a double recall in response to a bis she gave in addition the rigaudon from Raff's pianoforte Suite in A flat Op. 210. In company with Mme. Norman Néruda, Mdl. Zerbini and Piatti she further did excellent service in J. Rheinberger's fine quartett in E flat (Op. 38). This (as well as Rubinstein's trio in B flat, included in the programme of the previous Saturday) is one of those works for the introduction of which, with many others, we have to thank Dr von Bülow who, during his stay here in 1874, gave an impetus to these concerts for which we cannot be too thankful but which no other of the artists who have succeeded him has been found to continue. It is a work, too, which has so forcibly kept its ground both here and elsewhere, that one cannot but feel surprised that it has not led to other of Herr Rheinberger's compositions being brought to a hearing. Sig. Piatti accompanied on the pianoforte by Mr Zerbini, was heard in a couple of romances, composed for violin or violoncello, by the late S. Heinze—pleasing as drawing room pieces but wholly unworthy of Sig. Piatti's great powers as an executant. The string quartett was that by Mozart, in A flat generally known as No. 9 but really the last but one of the twenty seven he composed. Mme. Antoinette Sterling was happier in her choice of items thoroughly beautiful songs by Schubert ("Letzte Hoffnung") Grieg ("Beim Schmiedefeuer singen") and Franz ("Ihr Auge") than in that of De Sailhan's dreary setting of some ghastly lines by the late Adelaide A. Procter, addressed to a starving child. She was nevertheless loudly applauded indeed, throughout the evening the audience, less numerous than usual, perhaps on account of the inclemency of the weather, was more than usually demonstrative.

To the long list of lady pianists already announced to appear in the course of the season we have now to add the name of Miss Dora Schirmacher, of Liverpool. Herr Ignaz Brüll, more widely known in Germany as the composer of the successful comic opera *Das goldene Kreuz* than as a pianist, and the famous violinist, M. Wieniawski, have also accepted engagements.

HERR HERMANN FRANKE'S CHAMBER-MUSIC CONCERTS

During the last year or two Herr Franke has been the means of bringing to the front a vast number of compositions of interest and importance by living writers. In the course of a series of four concerts given during the last month at the Royal Academy of Music, under the auspices of an influential committee, consisting of the Earl of Aberdeen, the Hon. Norman Grosvenor, Messrs. G. A. Ballour, M.P. R. H. Benson, C. Hubert H. Parry, C. Villiers Stanford, and H. Franke the following new and unfamiliar works, in addition to others better known, have been announced for performance:—Raff's sonata-phantasia in A minor for pianoforte and violin (Op. 129); H. Hofmann's sextett in A minor for strings (Op. 85); C. V. Stanford's sonata (MS.), for pianoforte and 'cello; Professor G. A. Macfarren's string quartett in F major (Op. 54); and J. Rheinberger's "Turkish-like Rapsodie" (Op. 9), for solo violin, and pianoforte. Among the artists engaged by Herr Franke there have been Mmes. Anna Mehlig, Haas, Lowe, Friedlaender, and Redeker, and MM. Deloger, Hollander, Lasserre, Norman, Franken, Stanford, Samson, McGuckin, Shakespeare, and Pyatt.

MR WALTER BACHE'S PIANOFORTE RECITAL.

THE programme of Mr Bache's sixth annual recital, which took place at St. James's Hall on the afternoon of the 5th ult., in the presence of a numerous and appreciative audience, though it included an absolute

novelty was one of the highest excellence, and full of interest. The instrumental portion comprised Beethoven's Thirty-two Variations in C minor and the sonata in A major (Op. 109); a selection from the works of Chopin, viz. six of the preludes (Op. 28), the polonaise in C minor (Op. 40, No. 2) and four mazurkas (Op. 41); four pieces by Liszt, viz. "An barid d'une source," "Pastorale," "Canzona Napolitana," and First Ballad (in E flat); and Bach's fantasia cromatica and fuga in D minor. In all these works, which he executed from memory, Mr. Backe again undeniably asserted his claims as a player of extraordinary power and sensibility. In the vocal department he had the valuable assistance of Mr. Stanley, whose perfect rendering in German (to Mr. Zerbini's accompaniment on the pianoforte) of three remarkably charming songs by Liszt—"Es muss ein Wunderbares sein," "Du bist wie eine Blume," and "In Liebesluft"—Schubert's "An die Leyer," and Schumann's "Frühlingsnacht" was a real artistic treat.

The first subscription concert for the present season of the Borough of Hackney Choral Association took place at the Town Hall, Shoreditch, on Monday evening the 12th ult. The programme included Mendelssohn's setting of the Thirteenth Psalm, for alto solo, chorus, and orchestra. Mr. E. Pront's *Magnificat* (Op. 7); a selection of six numbers from Weber's *Oberon*; and the overture to *Guillaume Tell*. The soloists were Miss Catharine Penna, Miss Ambo Butterworth, and Mr. Henry Guy. The band and chorus, conducted by Mr. Ebenezer Pront, numbered nearly one performers.

The Saturday evening "North Kensington Musical Evenings" (for gentlemen) instituted last year at Lathbridge Hall, were resumed on the 10th ult. For the second season, the London Vocal Union (under the direction of Mr. Fred Walker) has again been engaged for the part-music, which will be varied occasionally as hitherto, with vocal and instrumental solos.

Musical Notes.

"Hezekiah," a sacred cantata, for solo voices, chorus, and orchestra, composed by Dr. Armes, organist of Durham Cathedral, formed the principal novelty brought forward last month at Newcastle, in the course of a series of festival performances given, under the direction of Mr. Rea, in aid of the infirmary of that city. The new work, which was received with considerable favour, has been described as one which reflects the solid genius of English ecclesiastical music, though the influence of more modern composers is here and there felt in it. The principal vocal parts were sustained by Mme. Patey, Mr. E. Lloyd, and Mr. Lewis Thomas, the choruses being sung by the members of Mr. Rea's choir. Dr. Armes himself conducted, and Mr. Alfred Alderson presided at the organ.

Mr. F. E. Gladstone, Mus. Bac. Cantab., has been appointed organist and master of the choristers at Norwich Cathedral.

Mr. William Chappell, F.S.A., read a paper entitled "Music a Succession of Numbers," at the first meeting of the fourth session of the Musical Association, on the 5th ult. At the next meeting (on the 3rd instant) Mr. W. G. Cummings has engaged to supply a paper on "The Establishment of a National Musical Library"—a subject of universal interest.

The Royal Normal College and Academy of Music for the Blind, Upper Norwood, has recently been presented with a donation of £2,000 from an old friend of the institution. This large sum has been given in the hope that others will come forward and relieve the college from the remaining debt of £4,000, incurred for building and outfit, and which is the main obstacle to the full development of this practical work for the welfare of the blind.

Dr. Hans von Bülow, as we are authorized to announce, has definitely accepted the post of Hof-Kapellmeister at Hanover, and will enter upon his duties there at the beginning of the new year. The appointment, which is one of the German Government, is tenable for life and terminable only at his own desire. One of the conditions of his engagement is that he shall have liberty to produce periodically an opera of his own selection. For the first exercise of this prerogative he has already made choice of Berlioz's *Benvenuto Cellini*.

Herr Max Bruch, whose *Odysseus* has recently been performed with success both at Liverpool and at Manchester, has been commissioned by the Birmingham Festival Committee to compose a cantata for their next musical festival, in 1879.

Herr Joachim Raff has been appointed director of the Conservatoire of Music at Frankfort. His eighth symphony entitled "Frühlingsklänge," has just been published in score, and in parts, and for pianoforte (four hands) by C. F. W. Siegel, of Leipzig.

Wagner, it is remembered, has consented to allow Signor Pollini, of the Hamburg Stadt Theatre, to produce his trilogy or rather tetralogy *Der Ring des Nibelungen* at his theatre. The date is not yet fixed; but it will be placed upon the stage with effects equal to, and, if possible, much greater care than at Bayreuth in 1875. The production at Mannheim has also been determined upon. This is owing to the exertions of Herr Hackel, one of the managers of the Mannheim Theatre, and one of Wagner's most active supporters. Herr Unger, of Bayreuth, "Siegfried," is to take the hero's part, and the trilogy will be conducted by Franck's successor, under whose direction *Die Walküre* has been produced at Pesth.

TO CORRESPONDENTS.

"Manchester."—In addition to his books upon Beethoven,—"Beethoven et ses trois Styles," and "Beethoven als Kunststudie"—W. de Lenz has since published a book about pianists, entitled "Die grossen Pianoforte-virtuosen unserer Zeit, eine persönlicher Bekanntschaft." It treats of Liszt, Chopin, Henselt, and Tausig. An abridged translation of the article upon Liszt appeared in the Monthly Musical Record, July 1872. A translation of that upon Tausig which is already in type, will shortly appear in our columns. Either of the above-mentioned works may be obtained on order of any foreign book or music-seller.

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(XV)

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